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CLIL LITERATURE CLASSES FOR IGEN’ERS: A CONTEMPORARY BRITISH
AND AMERICAN LITERATURE COURSE IN IDA-VIRU UPPER-SECONDARY
SCHOOLS
Master’s thesis

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PREFACE

Estonian education is tightly connected with the CLIL method [Content and Language Integrated Learning] since its use is recommended by the government (GRÕK 2011: §11, para 10; PRÕK 2011: § 15, para 5). The CLIL concept dates back to 1965 and originates from Canada; its experience laid the foundation for *LAK-õpe* – “lõimitud aine- ja keeleõpe” [content and language integrated learning] (Mehisto et al. 2010: 10) in Estonia, to be more exact, one of its forms - language immersion, back in 1998 (SA Innove 2019a; Mehisto et al. 2010). CLIL in Estonia plays a big role in upper-secondary schools with Russian as the language of instruction. Since the adoption of the 60/40 ratio model of Estonian/Russian languages of instruction in Estonian schools, most courses are taught in Estonian (Haridus- ja Teadusministeerium 2015; GRÕK 2011). However, the influence of the English language is strong and its presence in subject teaching is growing; CLIL methodology is used for subject teaching in English as well, and it has already proved to be more effective than ordinary EFL [English as a Foreign Language] courses (Lasagabaster, Belouqui 2015: 53-54). Despite the positive aspects of CLIL, upper-secondary schools and teachers are reluctant to adopt the CLIL method because of the scarcity of CLIL materials created for Estonian learners (Dvorjaninova, Alas 2018: 53). Looking at the optional courses recommended by the national curriculum for upper-secondary schools (GRÕK 2011: §11, para 4), and described in detail in its first appendix, the course of “Maailmakirjandus 20. sajandi II poolel kuni 21. sajandi alguseni” (GRÕK Lisa 1 2011: 2) [world literature of the second half of the 20th century until the beginning of the 21st century], which includes contemporary British/American literature in English, is a valuable resource to develop both the target language and the culturally rich content to perceive the target society’s mind-set. The use of digital technologies in the CLIL literature class at the upper-secondary level is a necessity to create a supportive and enriching learning environment for new generation students – iGen’ers and content and language integrated learning of contemporary literature in English.

The main purpose of this study is to reveal how many Estonian upper-secondary schools in Ida-Viru County offer optional courses of contemporary English and American literature in English. In addition to that, to reveal English teachers’ perception regarding the possibility of teaching contemporary British/American literature as an optional and digitally supported CLIL course and its usefulness in promotion of English and literature studies in Ida-Viru County. The analysis of EFL [English as a foreign language] teachers’ responses and iGen’ers’ key features will be aimed at mapping ways of possible support

for teachers with the development of e-study materials. The study is also aimed to develop e-study materials in line with CLIL methodology requirements.

The thesis is composed of four parts: the Introduction, Chapter I, Chapter II and the Conclusion. The introduction presents the brief overview of the CLIL method, its place in the Estonian education system and challenges connected with teaching subjects in the English language. Chapter I “Teaching CLIL Classes to iGen’ers” is divided in two sub-chapters, where the first sub-chapter focuses on the main features of iGen’ers, how to teach them and implement the digital technologies in the classroom; the second sub-chapter reviews key elements of a CLIL unit and offers recommendations on how to select and produce CLIL materials. Chapter II “CLIL Literature Classes for iGen’ers” also consists of two sub-chapters, where the first sub-chapter presents the analysis of literature courses in Ida-Viru upper-secondary schools, EFL teachers’ opinions from Ida-Viru upper-secondary schools concerning the possibility of teaching contemporary English/American literature as an optional and digitally supported CLIL course, plus its usefulness in promotion of English and literature studies; and the second one – digital technologies chosen for a CLIL contemporary literature unit; description and methodological recommendations on how to use the devised CLIL unit. The Conclusion discusses the results of the study.

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INTRODUCTION

CLIL and its Use in the Estonian System of Education

The historical evidence described in the book *Uncovering CLIL* (Mehisto et al. 2008: 9) indicates that ancient people of the Akkadian Empire were the first to uncover the concept of CLIL. CLIL, as it is known, emerged in Quebec [in Canada] in 1965 due to parents' concern about children's inability to speak in the French language and dissatisfaction with "standard second-language teaching" (Mehisto et al. 2008: 9). Their contribution was to persuade "local authorities /.../ [that education should be provided] entirely in French" (Mehisto et al. 2008: 10). Then, after several attempts, was formed an "approach that included four language skills" (Mehisto et al. 2008: 10). Its positive effect on academic results eventually led to the establishment "of language-immersion programmes" (Mehisto et al. 2008: 10). Since then, the CLIL method is widely used around the world, in such countries as Norway, Japan and even Australia (ibid.).

Despite a wide usage of CLIL (Mehisto et al. 2008: 9), its name was created by David Marsh only in 1994 (as cited by Hanesová 2015: 10). The concept of CLIL is seen as "a dual-focused educational approach" (Mehisto et al. 2008: 9) where, along with the constant practice of four language skills [listening, speaking, writing and reading], there is a tuition/scrutiny of a course content. All of this is accompanied by the promotion "of learning skills" (Mehisto et al. 2008: 11). It is worth noting that the CLIL method implies usage of non-native language of instruction [in the case of this study it is English]. The authors and developers of CLIL claim that its main purpose is "integration" (Mehisto et al. 2008: 11). It can be accomplished by equal concentration on the two CLIL cores: language and content (Mehisto et al. 2008: 11). The former requires the support of content via "diagrams, drawings, hands-on experiments /.../ and terminology" (Mehisto et al. 2008: 11), the latter by means of a cooperative work of all teachers, who plan and conduct their teaching using "vocabulary, terminology and texts from other subjects" (ibid.).

The emergence and development of CLIL in Estonia, started from Estonian educational institutions, which offered education in foreign languages like English, German and French back in the 1960s (Mehisto et al. 2010; SA Innove 2019b). Since the restoration of independence, CLIL started gaining new momentum, especially language immersion because the Estonian government established a new joint curriculum (Mehisto et al. 2010: 12). However, it began booming since 1998 when the interest towards this concept raised enough awareness to constitute its implementation (Mehisto et al. 2010: 13). The year

2000 is marked by the Estonian government's support for CLIL as the alternative way of teaching (Mehisto et al. 2010: 13). The language immersion path was anchored on materials created in Canada (Mehisto et al. 2010: 13).

Immersion programs in Estonia are used not only for learning Estonian, but also English. The Estonian government suggests that, along with the state language, English can be taught via CLIL (GRÕK Lisa 2 2011; PRÕK Lisa 2 2011). There are already 37 Estonian schools, which joined the CLIL programme in Estonian (SA Innove 2020a). Some of the schools in addition to Estonian use English as language of instruction; for instance, Tallinn Art Gymnasium (Tallinna Kunstgümnaasium 2017: para 8) and Maardu Gymnasium (Maardu Gümnaasium n.d.: para 7). The CLIL programmes are supported by SA Innove. Besides, they train teachers for the realization of such programmes (SA Innove (2020b), (2020c)).

Nowadays, the CLIL method has gained its popularity among many states and has proven its usefulness. The CLIL method implies the development of language and learning skills, content awareness and cultural immersion. CLIL in Estonia is promoted by Estonian schools. Also, both the government and SA Innove see the potential in CLIL, which implies its further impact on the Estonian education system, and in particular language acquisition.

CLIL in Teaching Subjects in English in Estonian Schools: Issues and Challenges

Dvorjaninova and Alas (2018: 42) conducted a survey, where they raised such questions as how high the level of Estonian teachers' willingness to use English as the language of instruction is, and what the obstacles for achieving success in a CLIL classroom are. The respondents of the study were "both subject [geography] and [English] language teachers" (Dvorjaninova, Alas 2018: 45), whose anonymous answers were viewed in the regard to primary education, thereby leaving the upper-secondary level unexplored. The results show that there is a significant lack of interest towards using CLIL. Researchers suppose that the "reluctance may be related to the already very substantial workload" (Dvorjaninova, Alas 2018: 47). Moreover, the majority of the respondents expressed a desire to teach literature (Dvorjaninova, Alas 2018: 48-49). Researchers described the choice as a result of teachers' education because "literature /.../ is [a] part of most English teachers' BA programme[s]" (Dvorjaninova and Alas 2018: 48). The two groups of

teachers noted that they need “new teaching materials” (ibid.) and see the time consumption as the main problem connected with CLIL and its implementation.

Läänemets and Valdmaa tried to reveal some tips for making CLIL more effective, which can be used for future creation “of new study aids /.../ according to the new national curriculum for upper secondary schools” (2016: 33). In their research, they scrutinised what had already been created and what needs to be done (Läänemets, Valdmaa 2016). Apparently, there is almost no any contemporary study aids intended specifically for Estonian students; others are outdated (Läänemets, Valdmaa 2016: 34-35). As a result, schools are compelled to use materials, which are mainly published in the United Kingdom, barely contributing to familiarisation with “Estonian culture” (Läänemets, Valdmaa 2016: 35) and, thus not helping with establishing of the inner feeling of identification. Authors claim that one of the important works, regarding the creation of materials in English about Estonia, was composing the “textbook” (Läänemets, Valdmaa 2016: 36) seven years ago. It is worth noting that it was successfully “field-tested in upper secondary level classes /.../ in both /.../ Estonian and /.../ Russian [schools]” (Läänemets and Valdmaa 2016: 36). Läänemets and Valdmaa (2016: 37) concluded that teaching via CLIL is possible to experience with any branch of study. Also, it has to support learners in their self-development, building “a unifying sense of shared identity and social belonging” (Läänemets, Valdmaa 2016: 37), plus developing the ability of not taking the information literally, but assessing it carefully (ibid.: 38).

The use of digital technologies in the CLIL class has been studied in academic theses by Gerontidi (2013) and Potter (2018). Gerontidi’s research is focused on creating a Google Sites-based website to teach “a course of Physical Education and Health” (2013: 2) and Potter’s on “developing the digital skills of students” (2018: 23); whereas the present study is aimed to fulfil the needs of iGen’ers. In other words, the current research is a generation-based study, which includes the idea of how iGen’ers can be taught via digital technologies in a CLIL literature class.

The research questions of the present Master's thesis are as follows:

- Are there any upper-secondary schools in Ida-Viru County which offer optional courses of contemporary English and American literature in English?
- In Ida-Viru EFL teachers’ opinion, is there any need in teaching contemporary English and American literature as an optional and digitally supported CLIL course?

- In Ida-Viru EFL teachers' opinion, can digital technologies in the content and language integrated learning class of contemporary literature in English promote English and literature studies in Ida-Viru County?

CHAPTER I TEACHING CLIL CLASSES TO IGEN'ERS

1.1 Teaching iGen'ers

1.1.1 The Key Features of the iGen'ers

In the rapidly changing world, teaching should be adapted to the particular group of people. Thus, students' age, level of their language and even their generation has to be defined. The latest existing and still developing generation is iGen; this term was invented by a psychologist Jean Marie Twenge (2017: 8).

In comparison with other suggested names, like “*Generation Z* /.../ [,] *Homelanders*” (Twenge 2017: 7), “Centennials, Post-Millennial[s], The Founders” (Army and Navy Academy website 2019: para 2), the first of which Zarra III uses in his book *The Entitled Generation: Helping Teachers Teach and Reach the Minds and Hearts of Generation Z* (2017), iGen is the most suitable term for those who are not familiar with the times when the Internet as well as a computer or other devices were rarest possessions (Beck, Wright 2019; Army and Navy Academy website 2019). Thus, iGen'ers' lives are strongly tied with different types of web services (Jensen 2019: para 12). This is not iGen'ers' will, but the influence of the society and technological progress, without which they would not be who they are (Beck, Wright 2019: para 4).

iGen is a combination of two words, where Gen means a generation and i – the individualistic feature (Twenge 2017: 2). Zara III (2017: 8), along with Twenge (2017), remarks that iGen'ers personal importance stays always above everything. The initial letter of the term iGen can also be associated with the Internet, which reflected in other names like “digital natives /.../ [and] the Net Generation” (Seemiller, Grace 2016: 6).

Nowadays, almost every iGen'er has a smartphone, which is “use[d] /.../ [about] 80 times a day” (Army and Navy Academy website 2019: para 6). According to Zarra III, they are hardly able to live without “their smartphones and connectivity /.../ [which he views] as a dependency” (2017: 8). The more specific problem is an excessive use of social media, which became a reason for a low self-esteem and sadness (Twenge 2017; Martinez et al. 2019; Manzolillo 2019). Beck and Wright are highly concerned about the amount of “person's life viewable online” (2019: para 16). Despite the fact that iGen'ers have their own opinion on posting online content about themselves, they should be told about the pros and cons of sharing the information online (Beck, Wright 2019; Cohen 2020). Also, the importance of knowing what is happening around them does not allow iGen'ers to

stop using their phones (Manzollillo 2019; Martinez et al. 2019). iGen'ers prefer to use "platforms like Instagram, Twitter and various messaging applications" (Seemiller, Grace 2016: 80). Martinez et al. state that iGen'ers look at "'instagram celebrities'" (Martinez et al. 2019: 8) as their role models. Most of iGen'ers' posted photos depict only positive moments of their lives (Rodrigues 2018: 77). iGen'ers use money as a source for "'experiences' such as travel, nights out with friend" (Rodrigues 2018: 77), but these events are a part of a big concern connected with websites and apps because "such experiences are more likely to attract 'likes' on social media and invite more popularity" (Rodrigues 2018: 77).

As a result, there is a significant absence of a real communication. iGen'ers' social interactions are reduced to "texting" (Twenge 2017: 21). Texting is something that defines iGen'ers' socialistic features. According to Beck and Wright, that even when having an online status on any social media platform, iGen'ers are reluctant to communicating with each other and prefer "seeking interesting content to view" (2019: para 6). Also, iGen'ers feel detached from politics, but often use hashtags to convey their attitudes online (Twenge 2017; Seemiller, Grace 2016).

In terms of studying, iGen'ers see a potential in new technologies and "expect /.../ [them] to be deeply integrated into their education" (Army and Navy Academy website 2019: para 44). Instead of sitting and writing, iGen'ers prefer to be a part of the learning process, where they can test their abilities (Army and Navy Academy website 2019: para 45-46).

The new generation of students has a lot of names, but iGen is the term that considers their individuality as a digitally proficient generation. iGen'ers depend on the Internet environment, which have caused their insecurity. Their social life consists of photos and posts with hashtags. They should be advised on what to post online. They are not interested in politics or personal interactions. However, they use smartphones to connect and communicate with the world. That is why they require a digitally supported learning environment, where they can be active participants.

1.1.2 Teaching iGen'ers in the Classroom

The era of the new generation students – iGen'ers – started in 1995 when they were born (Twenge 2017; Seemiller, Grace 2016). Their last representatives "will [acquire secondary education] in 2030" (Twenge 2017: 6). This means that approximately during the next ten years the learning environment should be adapted to the needs and abilities

of iGen'ers. According to statistics for the period of 2019-2020, the average age of Estonian teachers is high and varies from 40-59 years (HaridusSilm n.d.). These people belong to Generation X and partially Baby Boomers, but certainly view the world from a different angle (Kasasa website 2019), which proves the fact that teachers need a deeper understanding of the new generation students' preferences. With the iGen'ers, social factors as well as technological advances seem to be very important factors to influence their learning.

iGen'ers cannot see their learning process without the support of technologies (Beck, Wright 2019: para 13). On the other hand, their motivation is not fully connected with the device they are using, but with the opportunities they are given (Beck, Wright 2019; Philip, Garcia 2013). However, the attachment to technologies has affected iGen'ers' mental state, so the "institutions may also want to consider how to encourage in-person connection among students" (Beck, Wright 2019: para 26). Apart from that, the ability to express themselves and be independent is what also attracts them (ibid.). Considering this information, the in-class, homework assignments and final projects could include collaboration with peers, working on something interesting and artistic with teacher's minimum interference, which should be manifested as guidance and consulting.

Some of the researchers indicated iGen'ers' ability of multitasking (Philip, Garcia 2013; Zarra III 2017; Twenge 2017; Wolf 2019; Jensen 2019). Moreover, this trait is accompanied by the lack of the "attention span" (Twenge 2017: 311; Zarra III 2017: 38). In order to keep iGen'ers focused, activities should be varied from time to time. Also, it is better to avoid lecturing because it is not suitable for the new generation students as it seems boring for them (Beck and Wright 2019; Philip and Garcia 2013). According to Twenge (2017: 307), iGen'ers require only necessary information, which can be used later to pass an exam. In addition, they believe that achieving the high goals connected with their studies is important (Beck, Wright 2019; Twenge 2017). On the contrary, students' attention should be built on a connection, mutual agreements and constant promotion of their achievements (Zarra III 2017; Philip, Garcia 2013). In addition, the new generation students are afraid of the public opinion, so students will be quiet in terms of inquiring or "saying the wrong thing" (Twenge 2017: 307).

Both Wolf (2019) and Twenge (2017) say that iGen'ers have a strong unwillingness to interact with long passages of texts. On the other hand, this does not mean that they are not capable of reading them. The different approach will positively influence their attitude

towards books. The help can be found in the electronic versions of those books and different types of visual materials as additional sources of the content (Twenge 2017; Top Hat staff 2019; Philip, Garcia 2013). Also, iGen'ers prefer to read those texts, which reflect their lives (Jensen 2019: para 17, 36). If the teacher uses books, it is better to keep them "updated frequently" (Twenge 2017: 308). The other problem is a limited school budget, which would not allow doing this. Thus, the easiest option is to use texts from the Internet because digital sources are "convenient and /.../ incredibly accessible" (Jensen 2019: para 14). This means that teachers can find any newspapers, blogs and surveys only by writing the key words in the searching box. The problem with this content is that it has to be assessed critically, but iGen'ers due to their awareness cannot be objective (Beck, Wright 2019; Twenge 2017). Students require the help to learn how to judge and find verifiable sources (ibid.).

There are several formal platforms, such as "eKool and Stuudium" (e-Estonia website n.d.: para 1), which Estonian teachers use for informing and grading. As an option offered by Beck and Wright, students can be informed "through channels such as text, apps, and social media" (Beck, Wright 2019: 34). They also suggest writing meaningful information and presenting it in a reader-friendly way with incorporation of visual materials (Beck, Wright 2019: para 35), though everything depends on a situation and text of that message. For instance, it would be appropriate if a poster about a project would be used as an engaging tool, where usually everything is written shortly and colourfully.

Due to the fact that most of Estonian teachers are representatives of other generations and iGen'ers' emerged only 25 years ago, iGen'ers' characteristics can be helpful for planning their teaching and making the learning effective. On the basis of the description, iGen'ers are shy, but competitive in terms of learning and creative students, who are able to do several tasks at the same time. However, they cannot stay focused for too long and thus cannot comprehend long speeches. Also, their technological knowledge and interest can be used as a beneficial solution for out of class communication purposes. On the other hand, the psychological factor caused by devices requires a constant exposure to the face-to-face interactions. They are lacking in objectivity, so they cannot digest a fair amount of information without teacher's support. iGen'ers appreciate when their opinion is not ignored and their desire to receive only useful information is fulfilled. It is hard to make iGen'ers read long stories, but they might be interested in reading them if they are about what matters to them the most.

Since the implementation of digital technologies in a classroom with iGen'ers is a way to fulfil the target group needs and enrich studying process, the next sub-chapter reveals aspects of using digital technologies.

1.1.3 Implementation of Digital Technologies in a Classroom with iGen'ers

Digital technologies have raised the education to a new level (Engel et al. 2018; Himmelsbach 2019; Kelley 2018; Loctier 2018;). Moreover, as the iGen'ers' life experience builds on the devices around them (Engel et al. 2018; Himmelsbach 2019), they easily adapt to the new once. They use digital technologies for everything, ranging from the homework assignments to spare time activities (Engel et al. 2018: 132). This gives teachers a chance to try different variants and find the best ones which suit their students (Brown 2019; Himmelsbach 2019). The Internet with its vast database has a lot of them (Himmelsbach 2019: para 11). There can be found trusted materials, which are available for free (Brown 2019; Himmelsbach 2019). Also, devices provide the "immediate access to up-to-date information" (Brown 2019: para 9), which focuses on the existing issues. Furthermore, the implementation of digital technologies guarantees a whole class involvement and more accurate picture of gaps in knowledge (Himmelsbach 2019; Kelley 2018). If it comes to written assignments, with the help of technologies it is easier to control plagiarism (Brown 2019; Himmelsbach 2019; Kelley 2018).

Their other benefit lies in their practicality, i.e. possibility to retrieve the necessary data anytime and wherever the Internet connection is. Online services provide a good way to store information (Kiryakova 2017; Loctier 2018). Students can access such services "both at home and in the classroom" (Loctier 2018: para 1). Furthermore, when all materials are in one place, students do not have to carry around huge books and notes (Kahraman 2017: para 6).

In addition, the usage of digital technologies makes the learning pleasurable (Brown 2019: para 13). Engel et al. (2018) note that the options provided by technologies boost students imagination. Considering these facts, digitally supported learning can activate students' interest towards a subject (Brown 2019; Kelley 2018). On the other hand, they can distract them. In order to eliminate the unreasonable usage of devices, which is not connected with the classwork, the restrictions should be discussed in advanced (Brown 2019; Himmelsbach 2019).

Also, digital technologies can be used for different types of communication (Brown 2019; Himmelsbach 2019; Kelley 2018; Kiryakova 2017). iGen'ers' can work with peers or get teacher's response. Besides, they can optimise teacher's time consumption (Brown 2019: para 6). Another reason is that the ability to use the devices and apps will play a big role in iGen'ers' future employment, as more companies expect the proficiency in digital technologies (Brown 2019; Himmelsbach 2019; Loctier 2018).

As iGen'ers are very adaptive to the new technologies, it is easier to offer a variety of recently posted materials from the reliable Internet sources, which do not require payment. Moreover, devices are portable and provide the online connection to group discussions and feedback. Digital technologies can offer solutions in checking for plagiarism. Furthermore, they positively change the attitude towards learning and contribute to independent adult life. However, they can be distractive, but it can be fixed with the use of regulations. The need of iGen'ers to work with digital technologies, to read online Internet materials, etc., can be realised in teaching with online platforms and e-courses with a multitasking potential, which can be provided with the use of content and language integrated learning courses with e-learning support.

1.2 Teaching with CLIL Methodology

The next sub-chapters scrutinise the key aspects of CLIL methodology, especially a CLIL unit and materials. The development of a digitally supported CLIL unit and therefore materials for iGen'ers has several reasons. First of all, it is easier and quicker to create a unit, than a whole course. Secondly, it can be used for several lessons if it has at least ten assignments. Furthermore, digital technologies require the implementation not only because of the national curriculum for upper-secondary school (GRÖK 2011: §4, para 3), but because of iGen'ers' traits. Since CLIL focus is both on language and content, a CLIL unit is intended to promote all of these aspects. The creation of the sample CLIL unit is a way to show how teachers can create their own units specifically for iGen'ers. As to digital technologies, students have their smartphones and teacher at least a computer in a class. Consequently, e-materials are accessible by both sides, which enables sharing of the unit.

1.2.1 The Key Features of a CLIL Unit

The development of a CLIL unit requires the usage of CLIL methodology. Coyle et al. (2010), Mehisto et al. (2008) and Mehisto (2012) offer different ideas on how to organise a CLIL unit.

Coyle et al. (2010: 41, 53) maintain that CLIL is built on four concepts: content, cognition, communication and culture. Instead of culture, Mehisto et al. (2008: 31) name the fourth element community, which implies belonging to the classroom; self-development versus taking into account the community's aspirations; cooperation of school staff, learners and their relatives; understanding of the personal contribution to the community and world. As to culture, it involves "tolerance and understanding" (Coyle et al.: 54), unity and determination of the individuality. These two concepts have much in common and differ only in small detail like mutual work.

Content is the core element, which defines what will be taught and what will be acquired (Coyle et al. 2010; Mehisto et al. 2008). The second C – cognition is aimed at acquiring the information, self-realization and overcoming difficulties faced during the learning process (Coyle et al. 2010; Mehisto et al. 2008). As to communication, it implies acquisition of a new language and development of communication skills (Coyle et al. 2010; Mehisto et al. 2008). Cultural or community background is also important because it encourages the unity and determination of the individuality (Coyle et al. 2010; Mehisto et al. 2008; Mehisto 2012).

In addition, Coyle et al. (2010), Mehisto et al. (2008) and Mehisto (2012) note the importance of stating the learning outcomes. Their role is to reflect the direction of a CLIL unit and "provide guidelines for learning" (Mehisto et al. 2008: 102). Besides, they should be "realistic, but challenging" (Mehisto 2012: 17). Furthermore, the taxonomy developed by "Anderson and Krathwohl" (Coyle et al. 2010: 58; Mehisto et al. 2008: 154) on the basis of Bloom's can be used as a major help in creation of tasks for a CLIL unit. These activities should be competitive, as they aim to "foster critical thinking about content, language and learning skills" (Mehisto 2012: 23). The taxonomy includes six blocks under names: "Remember [,] Understand [,] Apply [,] Analyze [,] Evaluate [,] Create" (Mehisto 2012: 23). The first part of blocks determines easy tasks, and other – complicated, which require students' capability of analytical thinking. The tasks, which are based on taxonomy, help to promote "lower-order thinking skills /.../ and higher-order thinking skills" (Coyle et al. 2010: 30).

Since a CLIL unit is based on authentic materials, their language might be difficult to comprehend. Consequently, it needs to be supplemented by additional elements – scaffolds (Coyle et al. 2010; Mehisto et al. 2008; Mehisto 2012). The help can be provided via "advance organisers" (Mehisto 2012: 20), more specifically: "Expository [which is

presented in a form of key points,] /.../ Narrative [which combines in itself the content and] /.../ students' prior knowledge [,] /.../ Skimming [which is a quick type of reading and] Graphic organisers [such as mind maps]" (Caviglioli 2015: 3-6). In addition to that, lead-in assignments, visual aids and different examples can be used as helpers; for instance, marked words, summaries, photos, marginal or footnotes, hyperlinks (Coyle et al. 2010; Mehisto et al. 2008; Mehisto 2012).

The five key elements have to be considered in developing CLIL materials, such as four Cs, learning outcomes, thinking skills, which are connected with the six blocks of taxonomy and scaffolding.

1.2.2 CLIL Materials Selection and Development Considerations for a CLIL Unit

A variety of sources ranging from authentic printed to electronic publications are suitable for the development of CLIL materials (Ball 2018; Coyle et al. 2010; Dale et al. 2011; Mehisto et al. 2008; Mehisto 2012). This means that students could work with magazines, journals, songs, videos, TV/radio programmes, podcasts and books produced specifically for native speakers.

The perfectly selected materials contribute to learner's development (Ball 2018; Mehisto 2012). They expose the potential of "intrinsic motivation /.../ [,] critical and creative thought" (Mehisto 2012: 16), triggering the learning process so that, in the future, students are able to find "other resources (sources) for learning" (Mehisto 2012: 16) on their own. However, the learning process can be interfered by accents of other speakers, "figurative language" (Dale et al. 2011: 53) in fiction, passages with complex sentences and cultural or historical aspects. Thus, CLIL materials, and therefore activities, should supplement the offering input and further produced output (Ball 2018; Coyle et al. 2010; Dale et al. 2011). The popular choice among cited scholars is a graphic organizer (Ball 2018; Coyle et al. 2010; Dale et al. 2011; Mehisto et al. 2008; Mehisto 2012). According to Ball (2018: 227), they have proved their effectiveness for CLIL classes and can be actively incorporated into learning.

Coyle et al. (2010), Dale et al. (2011), Mehisto et al. (2008) and Mehisto (2012) suggest leaving only important parts of published texts, while Ball believes that authentic texts should be a part of a challenge intended for "hard CLIL" (2018: 228). This means that the teacher's focus should be on the development of tasks and not how to effectively shorten the text (Ball 2018: 228). If the content of the lesson requires to use long and

complicated texts, it is better “to divide [them] into short chunks” (Dale et al. 2011: 53). Also, the amount of new linguistic units should be about “10-15 /.../ per page” (Dale et al. 2011: 61). However, the adaptations and changes can be done if students’ language proficiency is low (Coyle et al. 2010; Mehisto 2012).

There are different forms of tasks intended for output, which vary from “linguistic or non-linguistic /.../ [to] formal or informal” (Dale et al. 2011: 117). Moreover, instead of doing tasks alone, students can collaborate with each other and create everything within groups or pairs (Ball 2018; Coyle et al. 2010; Dale et al. 2011; Mehisto et al. 2008; Mehisto 2012). This will enrich their comprehension of the content, as they are going “to share knowledge, /.../ give feedback, /.../ adapt and refine ideas and /.../ negotiate solutions” (Dale et al. 2011: 121). The output should be sufficiently hard to make because students need to challenge themselves (Dale et al. 2011: 121). Mehisto and Coyle et al. suggest that the collaboration between students should be also supported so as to promote the effectiveness of each member, for example by giving group “assessment grid” (Mehisto 2012: 21) or “jigsaw tasks” (Coyle et al. 2010: 88). Also, together with a teacher or in small groups, they can “develop /.../ [the] assessment criteria” (Mehisto 2012: 20). Moreover, they can keep a log to record own success and; for instance, at the end of a unit “draw conclusions, set targets, and develop plans for meeting those targets” (Mehisto 2012: 20). As a result, the chosen sources will contribute in students’ independency (Mehisto et al. 2008; Mehisto 2012).

The variety of materials depends on teacher’s choice (Coyle et al. 2010: 92). They have to be visually attractive and thoughtfully designed (Ball 2018: 225-226). Moreover, they should engage students in finding problem-solving scenarios and connect them with their lives (Mehisto 2012: 22). Also, resources have to support students’ hobbies (Mehisto, 2012, Mehisto et al. 2008). On the other hand, they should correlate with the stated objectives (Mehisto 2012; Dale et al. 2011). In addition to that they need to reflect already studied material and maintain the cross-curricular coherence (Coyle et al. 2010; Mehisto 2012).

Concerning the links, in Estonia they are defined by the national curriculum for upper-secondary schools (GRÕK 2011: §10, para 3), in the section of cross-curricular topics. According to them, students should learn how to extend their learning beyond the classroom, become aware of the current issues and participate in their solving, form a responsible civic position and tolerant attitude towards cultural differences, be careful

and critical towards receiving input, know how to adapt to the technological progress, lead mentally stable and sports-oriented life, and understand fundamental norms of social behaviour.

The selection of materials relies fully on teacher, who can find them on the Internet or other available resources and chooses according to the learning outcomes and curriculum. CLIL materials need to be linked to realia, hobbies and other subject. However, they should not be changed if students are able to comprehend new concepts in the target language. Teachers have to scaffold their students, providing authentic materials, where the amount of new vocabulary does not exceed 15 words. The chosen input has to promote the self-development, lead to solutions and allow students to control the learning process on their own. The output should be focused both on creative and standard output, like essays. Cooperative tasks, where each student has a specific role, will help with shaping knowledge, attitude and overall understanding of achievements.

The criteria for a CLIL unit for iGen'ers has to be developed in line with the principles of devising a CLIL unit and iGen'ers' key features. Thus, for devising a CLIL literature unit, the teacher should apply the following key criteria, excluding the text adaptation offered by Coyle et al. (2010) and Mehisto (2012). When choosing literature as a core of a CLIL unit, its adaptation is incompatible with the authenticity criterion. The CLIL unit should be planned in line with four Cs framework, with aims, content, tasks (differing in complexity; allowing to work cooperatively and be creative) in line with each other. Also, it should be connected with cross-curricular topics and include scaffolds. It should use contemporary literature texts on a topic close to iGen'ers' interests (e.g. gaming, the Internet), which will not cause much difficulties for their understanding. Moreover, the CLIL unit has to be placed with an online learning resource, which requires to use digital technologies. Furthermore, it should support both online and face-to-face conversations; provide meaningful information (e.g. advice on what to share, post and write online) and friendly environment; encourage self-sufficiency and critical thinking; give clear instructions.

CHAPTER II CLIL LITERATURE CLASSES FOR IGEN'ERS

3.1 Literature Courses in Ida-Viru Upper-secondary Schools

3.1.1 Literature Courses in English in Ida-Viru Upper-secondary Schools

There are 14 upper-secondary schools in Ida-Viru County, which are the object of the present study. The list of the schools (names of schools in English are the officially registered names) includes the following schools (Koolikaart n.d.):

- Iisaku Gymnasium [Iisaku Gümnaasium];
- Jõhvi Gymnasium [Jõhvi Gümnaasium];
- Kiviõli First Secondary School [Kiviõli 1. Keskkool];
- Kohtla-Järve Gymnasium [Kohtla-Järve Gümnaasium];
- Narva Language Lyceum [Narva Keeltelütseum];
- Narva Kesklinna Gymnasium [Narva Kesklinna Gümnaasium];
- Narva Kreenholmi Gymnasium [Narva Kreenholmi Gümnaasium];
- Narva Pähklimäe Gymnasium [Narva Pähklimäe Gümnaasium];
- Narva Soldino Gymnasium [Narva Soldino Gümnaasium];
- Narva Estonian Gymnasium [Narva Eesti Gümnaasium];
- Narva Vanalinna State School [Narva Vanalinna Riigikool];
- Narva Orthodox Gymnasium [Narva Õigeusu Humanitaarkool];
- Sillamäe Gymnasium [Sillamäe Gümnaasium];
- Toila Gymnasium [Toila Gümnaasium].

In order to answer one of the three research questions addressed in the study (Are there any upper-secondary schools in Ida-Viru County which offer optional courses of contemporary English and American literature in English), the school curricula were analysed. The purpose of the analysis was to find contemporary literature courses, which cover British and American literature in the lists of optional courses presented in the curricula of upper-secondary schools.

The results of the analysis show that only two of 14 schools offer an opportunity to study British/American literature in English. In the case of Narva Estonian Gymnasium, they offer two separated courses: “‘Overview of English literature’, ‘Overview of American literature’” (Narva Eesti Gümnaasium 2019: 6). According to the curriculum, they belong to the optional courses. This means that students can choose between the two of them. These courses cover a wide spectrum of British and American literature and do not offer a separate course of British and American contemporary literature. Concerning Narva Vanalinna State School, it provides a very specific optional course, which gives knowledge about British literature (Narva Vanalinna Riigikool 2015: 8). However, as is the case with Narva Estonian Gymnasium, it is a general course, which does not offer a separate course of contemporary British and American literature.

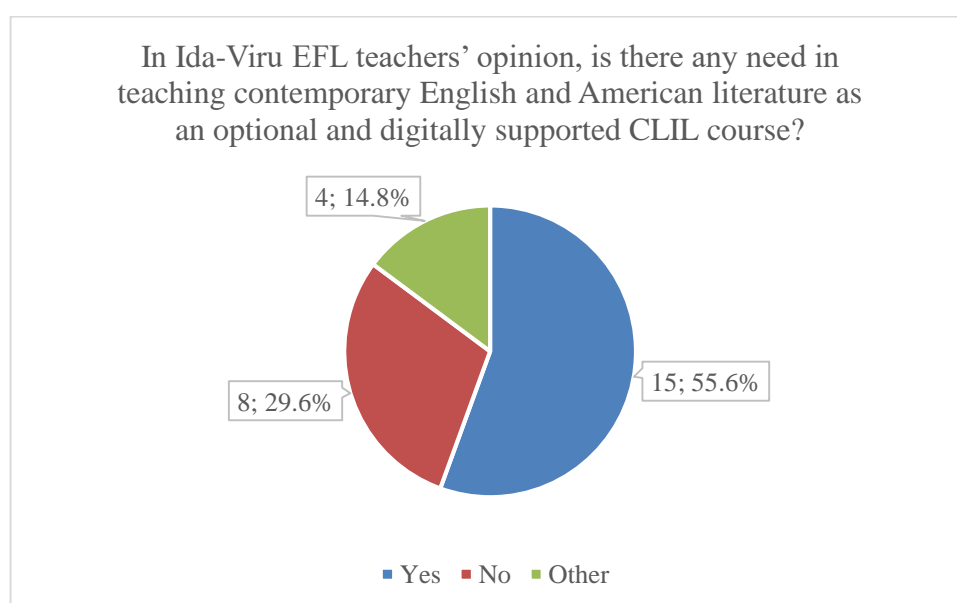
Among all two schools, Narva Estonian Gymnasium is the only school, which has optional courses of British and American literature. It should be noted that the main and

compulsory criterion for the further creation of a CLIL unit is contemporary literature, which in the case of Narva Estonian Gymnasium cannot be fully applied. For this reason and due to the small sample, the present research is continued among all 14 Ida-Viru upper-secondary schools to reveal EFL teachers' interest in contributing to this study by sharing views on teaching contemporary English and American literature as a digitally supported CLIL course and its usefulness in promotion of English and literature studies in Ida-Viru County.

3.1.2 EFL Teachers and Contemporary British and American CLIL Literature E-courses at the Upper-secondary Level

In order to answer research questions two and three addressed in this study (In Ida-Viru EFL teachers' opinion, is there any need in teaching contemporary English and American literature as an optional and digitally supported CLIL course; In Ida-Viru EFL teachers' opinion, can digital technologies in the content and language integrated learning class of contemporary literature in English promote English and literature studies in Ida-Viru County), a questionnaire in Google Forms was created. The questionnaire had two single-select questions, in which respondents could choose between *yes* and *no* answer choices or write their own opinion. Also, it was anonymous and did not collect any personal data.

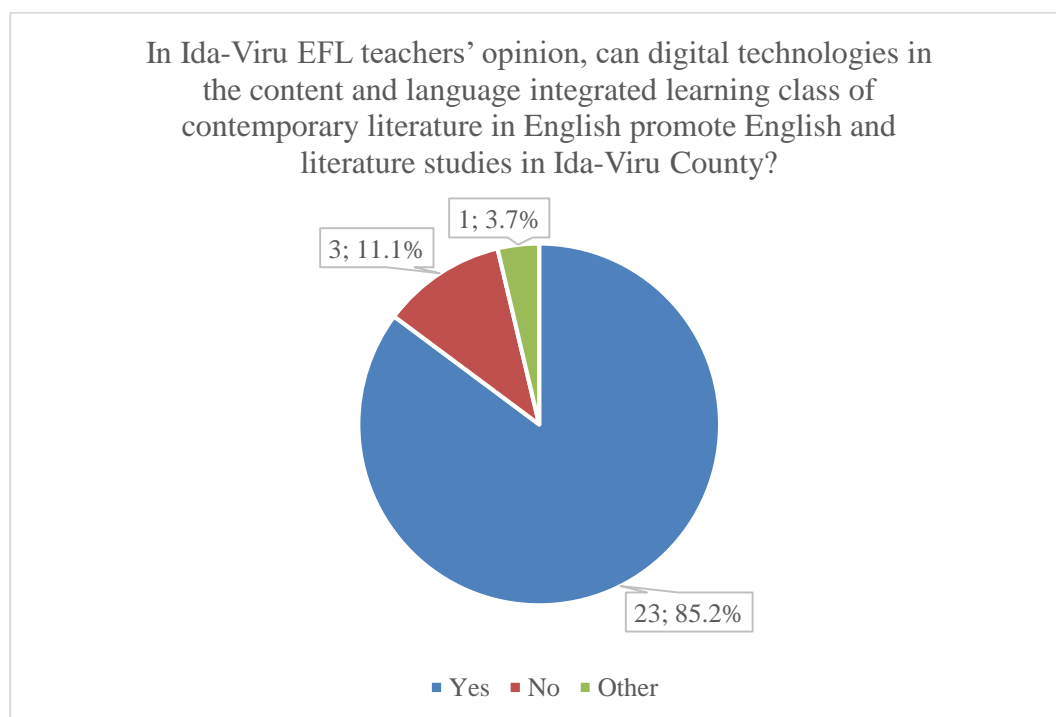
The questionnaire was sent to 85 EFL teachers from 14 Ida-Viru upper-secondary schools by email, of whom only 27 teachers left their responses. Hereafter, the results are given in two charts (qv Chart 1, Chart 2).



Source: EFL teachers' questionnaire responses. Compiled by the author.

Chart 1. *Ida-Viru EFL upper-secondary school teacher's perception regarding the need of teaching contemporary English and American literature as an optional and digitally supported CLIL course*

Chart 1 shows that more than 55 per cent of teachers think that there is a need in teaching contemporary English and American literature as an optional and digitally supported CLIL course. However, almost 30 per cent answered that there is no need in that. Of the slightly more than 14 per cent of respondents chose to write their own answers. One teacher expressed the uncertainty about teaching this course. Other wrote that everything “depends on the learners’ language level” (qv Appendix 1). The contemporary English and American CLIL literature e-course can be taught to students, provided that some of them will receive grammatical tutoring and others will be more exposed to reading. The third teacher wrote that the decision on teaching this course “depends on the secondary school and what its specific goals in teaching are” (qv Appendix 1). The fourth teacher was not in favour of contemporary English and American literature either, thought responded that it could be beneficial for 12th graders (qv Appendix 1).



Source: EFL teachers' questionnaire responses. Compiled by the author.

Chart 2. *Ida-Viru EFL upper-secondary school teacher's perception regarding the usefulness of digital technologies in the content and language integrated learning class of contemporary literature in English in promotion of English and literature studies in Ida-Viru County.*

Chart 2 illustrates that about 85.2 per cent of teachers believe that digital technologies in the content and language integrated learning class of contemporary literature in English can promote English and literature studies in Ida-Viru County. Only 11.1 per cent of the respondents think that it cannot support students in learning target language and literature. In addition to that, one teacher wrote a different answer, where the teacher expressed doubt about it (qv Appendix 1).

The overall results lead to the conclusion that there is an importance in teaching the contemporary British and American CLIL e-course. Furthermore, the second chart illustrates teachers' belief in usefulness of the contemporary CLIL literature courses in English supported with digital technologies. Consequently, the creation of the e-course would be of practical interest for teachers of English, at least in the surveyed upper-secondary schools of Ida-Viru County. Thus, a devised sample of a CLIL unit as a part of the course of contemporary English and American literature for upper-secondary school students (iGen'ers) is a way of providing help for teachers, who are willing to use digital technologies and teaching contemporary literature in line with CLIL methodology.

3.2 The CLIL Literature Unit for iGen'ers

The CLIL unit of British and American contemporary literature is developed in line with the principles of devising a CLIL unit and iGen'ers' key features. In this study, it can be found in Appendix 2 and on e-Koolikott (Ivanova 2020), from where it can be downloaded. In order to download the PDF file of the devised CLIL unit, the "Tools" (Ivanova 2020) button above the embedded file should be clicked on, then chosen the "Download" (Ivanova 2020) option. The following sub-chapters of this paper give a detailed description and methodological recommendations of how to use materials and the unit itself.

3.2.1 Digitally Supported Materials for the Contemporary British and American CLIL Literature Unit

For the creation of the CLIL unit for iGen'ers main and additional resources are used. The main resources are Playscripts, YouTube, Cambridge Dictionary, Urban Dictionary, Collins Dictionary, Rhymer, Theatrecrafts and Lasteabi websites. Additional materials are Ce Miller's (2017) and King's (2017) articles; Shadow Poetry (2013a) website; PDF version of Cline's novel *Ready Player One* (2011); QRCode Monkey (n.d.) website to create QR codes and *Adobe Acrobat Reader DC* as a recommended app to work with the

devised CLIL unit *Technology: Internet safety* (Ivanova 2020). The characteristics and instructions on how to use these materials are given according to their interfaces.

Playscripts (2020d) is a website, which offers both free and paid plays on a variety of topics. One play can have several variations (2020d). This means that it can be presented in a shortened form, the reading of which takes about 30 minutes, or in a full form, and it is intended for stage performances. Despite the positive sides of this website, there are few downsides, which need attention. The first is copyright law. No one has a permission to perform or download a play, unless the rights are bought (Playscripts website 2020c). On their website, it is written that “the performance of excerpts lasting less than 10 minutes at adjudicated school theatrical festivals or competitions” (Playscripts website 2020c: para 1) are free of charge. Thus, if a teacher wants to engage students to perform an excerpt from a play, the time limit needs to be set. The second problem is that a person has to be registered in order read plays. Name, surname, password, email, country, postcode, organisation have to be written in the registration form (Playscripts website 2020a). As to “Organization Type” (Playscripts website 2020a), students and teacher should choose “None [,] /.../ Other /.../ [or] Young Audience” (Playscripts website 2020a). Furthermore, they do not have to write the name of an organisation since these will be their personal accounts. If a person does not want to be subscribed to the newsletter, then it is better to remove a tick next to the sentence in small print at the end of the registration (Playscripts website 2020a). After the registration, the search of plays can be proceeded. The website navigation will help in finding poems. First of all, the website has a search box. Secondly, there are three main sections: “Schools [,] Theatre [and] Discover” (Playscripts website 2020c), which allow narrowing the search results. In teacher’s case it is better to stick to the target group. For example, if the teacher wants to find a play for upper-secondary students, it is recommended to click on the first section right under the Playscripts’ logo and choose “High school” (Playscripts website 2020c). On the next page, under the hyperlinked image, which says “LIVESCREEN THEATRE COLLECTION” (Playscripts website 2020b), examples of plays will be presented. By clicking on phrases starting with “Brows More” (Playscripts website 2020b), the specific category of plays will be open. There can be applied filters in order to find the play which suits the lesson or unit. Also, plays can be stored in a personal account to access or purchase them later. By opening this website via smartphone, the menu icon is in the left upper corner. It needs to be clicked on to view other icons. Also, it is better rotate smartphone vertically in order to browse the website.

YouTube is used as a source of free and easily accessible videos. It has a variety of videos (teaching, vlogs, music, etc.) on different themes. The person has to write key words in the searching box to find a video. The searching box can be found in the upper part of the website (YouTube website 2020). The videos can be collected and stored into playlists; for instance, for teaching grammar and listening tasks. To do so, the person has to log in using the Google account. Then to find a video, look under it and find a button with three horizontal lines, plus and “SAVE” (YouTube website 2020) in capital letters. If the person views the home page, then they should find a button with three vertical lines, click it and select the button with three horizontal lines (YouTube website 2020). By clicking this button, there will be an option to add the video to already existing playlists or to a new one. In order to access the playlist, tap the three horizontal lines [menu icon] at the left upper corner of the website and select “Library” (YouTube website 2020) or simply click on the button “Library” (YouTube website 2020), which is placed under the menu button. By opening YouTube app on a smartphone, the menu bar is at the bottom of the app, from where library can be accessed directly.

Cambridge Dictionary website, but more specifically its grammar section, is used for teaching grammar. In order to switch from dictionary to grammar, the person has to look at the left corner of the website (on the menu bar) and click on “Grammar” (Cambridge Dictionary website 2020a). Grammar rules can be found by writing a word or phrase in the searching box, which is placed on the right-hand side of the website (Cambridge Dictionary website 2020a). There is an option to create an account, but it is not obligatory because the content is viewable even without registration. By opening via smartphone, the menu icon is in the left upper corner. It looks like the three horizontal lines. It needs to be clicked on to further select the necessary section because they are not displayed on the website.

Urban Dictionary and Collins Dictionary websites are used to provide definitions and do not require any manipulation in the created CLIL unit. Students can access them at home if they are interested in that. The construction of these websites is similar to Cambridge Dictionary. The search boxes and main buttons are at the upper parts of these websites (Urban Dictionary website 2020; Collins Dictionary website 2020a). There is no need to register to read the content. Collins Dictionary website has an option to play the pronunciation of words and whole sentences. Urban Dictionary does not have this feature, but there can be found slang words. By accessing them via smartphones, the same strategy

applies as with Cambridge Dictionary website. However, the menu icon is in the upper right corner on Urban Dictionary website.

Rhymer is the online dictionary, which helps in selecting suitable rhyming words. In the unit, this website is recommended to use when writing a poem. On the homepage of the website, there is a short instruction under the searching box on how to use Rhymer (2020) website. First of all, the person has to write a word into the searching box. After that choose a type of rhyme and click on the button, which says “Rhyme” (Rhymer website 2020). Besides, registration for any manipulation on this website is not needed. Also, there is a description of each type of rhyme with examples (Rhymer website 2020). Moreover, there is an alphabet at the end of the page. This might help in case if the poem is not created yet and the person wants to find words, which are not present in the active vocabulary. There are four more features, which are offered by this website when a word is found. By clicking on the word with the left mouse button the website will give four options “Add to Favorites [,] Definition [,] Thesaurus [,] Rhymes” (Rhymer website 2020). The first command allows to save words (Rhymer website 2020). They can be accessed after the search (Rhymer website 2020). The second command redirects to Google and the third – to Thesaurus website to find pronunciation, synonyms, definition and examples (Rhymer website 2020). The final command allows to search the rhyme without typing the word (Rhymer website 2020). By opening Rhymer via smartphone, the user has to tap slightly on a word to choose one of the functions of the website, which are accessible when clicking with the left mouse button.

Theatre crafts website is also used as a dictionary because it has “Glossary of Technical Theatre Terms” (Theatre crafts website 2020a). This terminology is common for plays and should be explained before asking students to read a play. In order to find a definition, a word has to be typed in the searching box in the section of “Glossary of Technical Theatre Terms” (Theatre crafts website 2020a). The other option allows to find a word by a letter or category (Theatre crafts website 2020a). In addition to dictionary, the website informs readers “*about aspects of technical theatre* [;] *Technical details and anecdotes* [;] */.../ technical aspects of some of the World’s greatest theatres* [; and] *Virtual museum*” (Theatre crafts website 2020c: para 2-5), which consists of speeches, personalities, plans, equipment, etc. (Theatre crafts website 2020b).

Lasteabi website provides a wide spectrum of information connected with children’s lives in three languages: English, Estonian and Russian (Lasteabi website n.d.). The language

can be switched over in the right upper corner of the website. The webpage, which was used for the CLIL unit contains advice on how to remain safe (Lasteabi website n.d.). The recommendations presented there are placed under questions, which should be clicked on in order to view the content (Lasteabi website n.d.). Also, there are other themes on the left side of the website (Lasteabi website n.d.). The upper part of the website gives information about child helpline; additional materials; contact information of organisations located in all 15 counties, which also provide support (Lasteabi website n.d.).

Some of the additional materials are used as sources for forming instructions. For example, Ce Miller's (2017) article for giving instructions on how to create blackout poetry; King's (2017) article – on how to create short poems consisting of four lines; Shadow Poetry (2013b) website for referring to rhyming schemes. An online PDF version of Cline's novel *Ready Player One* (2011) is used to provide pieces of text from the book to read and use as a source for a blackout poem.

Ce Miller's (2017) article is posted on Bustle website. As it is written on their website, their target groups are "Millennial[s] and Gen Z" (Bustle website n.d.b: para 4). The website has a variety of content. The person should press the menu button [the three horizontal lines], then select from the nine categories the one that is of interest: "NEWS [,] ENTERTAINMENT [,] BEAUTY [,] FASHION [,] LIFESTYLE [,] BOOKS [,] HEALTH [,] TAKE CARE [and] VIDEO" (Bustle website n.d.a) to find the specific article or clip. This website can be used both by teachers and students for reading in their free time. Also, the teacher can use articles and videos for reading/analysing and listening exercises during the lessons.

King's (2017) article is published on Pen & the Pad website. The website provides information on how to write different types of texts and create references (Pen & the Pad website 2020). The person does not have to create an account to view the content. Furthermore, it offers an extension for citations specifically for Google Chrome, the hyperlink to which is right under the searching box (Pen & the Pad website 2020). The searching box can be used to find articles on the website. The suggestions presented on the website could be used to improve overall writing skills.

Shadow Poetry (2013) is a good website to study poetry and get inspired. The registration option is not included there, but it is not necessary because it is an ordinary website, which

is intended only to present the information. Moreover, it does not have the searching box, but it is offset by the clear structure and design. On the upper part of the website under the banner/logo, there are “two main navigation bars” (Shadow Poetry website 2013a: para 7). The upper one consists of “Home [homepage], Poetry Types, Japanese Poetry, Handbook [glossary], Poetry Guide [provides guidelines from how to start writing to publishing], Resources, and Bookstore” (Shadow Poetry website 2013a: para 7). The other has six buttons: “About Us [,] FAQ [,] Links [,] Site Map [,] Support [and] Contact Us” (Shadow Poetry website 2013b: para 8). Also, the website has a “side navigation down the left side of the page for each poetry form” (Shadow Poetry website 2013b: para 9).

The passage from the book included in the CLIL unit is used to engage and inspire students to read the full book. Besides, they do not have to purchase it, since it is the online version. Students can download it and read on their devices without the Internet connection, but using any program, which reads PDF formats.

The other additional material is QRCode Monkey website. It is used to create QR codes. This website is free, does not require registration and easy to use. On this website, QR codes can be created for everything: starting from URLs to cryptocurrency (QRCode Monkey website n.d.). The creation of any QR code can be divided into five steps. First step is to write the link or any other necessary information (QRCode Monkey website n.d.). Then choose a colour (QRCode Monkey website n.d.). Thirdly, choose a logo (QRCode Monkey website n.d.). In addition, change the appearance of the QR code by customising its each part (QRCode Monkey website n.d.). Finally, “Create QR Code” (QRCode Monkey website n.d.) button has to be clicked on in order to see the result. It is advised to click on that button every step of the creation to see its change. By the completion of all steps, there should be chosen a format. The QR codes presented in the devised unit are in PNG format and have the highest resolution. Despite the fact that all materials can be accessed via hyperlinks, the usage of QR codes is convenient.

Almost all materials, presented in the devised CLIL unit, have QR codes. The only exceptions are Collins Dictionary, Urban Dictionary, Pen & the Pad, Shadow Poetry and TheatreCrafts websites, for which QR codes are not generated because the interaction with them is not needed to study the unit. These websites can be accessed at home after the class via hyperlinks. Hyperlinks and hyperlinked text are easy to distinguish from the rest of the content in the unit because it is in blue and underlined.

In order to open the CLIL unit via computer or smartphone, the program is needed to view and work with the content. One of the programs, which allows to work with PDF files is *Adobe Acrobat Reader DC*. Its standard version is not fully free of charge. It can be freely downloaded and installed on a computer. However, some restrictions are put on its functionality. Out of all available functions, which might be used to interact with the CLIL unit, are editing and commenting functions (Adobe 2020a). They do not require to pay and let a user (teacher or student) freely interact with file. The functions are named “Comment” (Adobe 2020a) and “Fill & Sign” (Adobe 2020a). It is more than enough because they allow to do basic manipulations, which are needed to work with the unit. The functions are placed on the right-hand side of the programme along with other functions (Adobe 2020a). By clicking on any of them, the new panel of sub-functions opens under the toolbar. The “Comment” (Adobe 2020a) button has the following free sub-functions/buttons:

- basic commenting [the “Add sticky note” icon];
- highlighting passages [the “Highlight text” icon];
- underlining [the “Underline text” icon];
- crossing (with a red line on default) unnecessary parts [the “Strikethrough text” icon];
- crossing (with a blue line on default) to indicate the need in making changes [the “Add note to replace the text” icon];
- adding invisible comments, which can be view when mouse pointer is placed on the added comment [the “Insert text at cursor” icon];
- writing text straight on pages of a file [the “Add text comment” icon];
- writing text in a rectangle with red sides [the “Add text box” icon];
- drawing [the “Use drawing tool” icon];
- deleting creations done with the previous button [the “Erase drawing” icon];
- inserting labels (some of them show the data and time of placement) [the “Add stamp” icon];
- inserting sounds (in WAV/WAVE format) and files [the “Add a new attachment” icon];
- adding shapes (circles, arrows, etc.) [the “Drawing tools” icon];

Colours, font and size of texts are adjustable as well. For example, letters be in blue and highlighted in yellow.

Each of these functions implies commenting. A list of individual comments can be viewed on the right-hand side of the programme; they are placed closer to the pages of the file (Adobe 2020a). Comments are changeable and deletable. Moreover, their status can be changed as well. In order to manipulate with them, the menu button [the three horizontal dots] should be clicked on (Adobe 2020a). The menu button is placed on each comment in the right upper corner (Adobe 2020a).

As to “Fill & Sign” (Adobe 2020a) function, it has:

- the “Add text” icon;
- the “Add X” icon;
- the “Add check mark” icon;
- the “Add circle” icon;

- the “Add line” icon;
- the “Add dot” icon;
- the “Sign” icon, by clicking on which even images can be inserted.

The thickness of shapes cannot be changed, only colour (Adobe 2020a).

The mobile version of Adobe Acrobat Reader DC downloadable from the Google Play (Adobe 2020b) and the iTunes Store (Adobe 2020c) and has the same free functions as the one for a computer. However, some icons are missing:

- crossing (with a blue line on default) to indicate the need in making changes;
- adding invisible comments, which can be view when mouse pointer is placed on the added comment;
- deleting creations done with the previous button;
- inserting labels (some of them show the data and time of placement);
- inserting sounds (in WAV/WAVE format) and files;
- adding shapes (circles, arrows, etc.).

Also, to add comments user has to tap the pencil icon in the bottom right corner of the app, then to choose one of two available functions of the same name as on a computer version (Adobe (2020b), (2020c)). A list of comments can be accessed via menu button [three vertical dots] in the upper corner of the app (Adobe (2020b), (2020c)).

All of these websites and apps can be used outside the classroom and are not connected specifically with teaching/learning. This means that instructions described in this chapter can be applied outside the classroom. The materials are used since they fit iGen’ers’ needs; CLIL Methodology requirements; theme and assignments in the devised CLIL unit *Technology: Internet safety* (Ivanova 2020). All of them are accessible even with some restrictions, which do not interfere with the studying and teaching processes.

3.2.2 The Contemporary British and American CLIL Literature Unit for iGen’ers

Despite the fact that the devised CLIL unit *Technology: Internet safety* (Ivanova 2020) is published on e-Koolikott, where any teacher or student can easily access and download it for study purposes, the working format with it depends on a teacher’s/students’ preferences and school equipment. There are several options from which the teacher and students can choose. For instance, if the decision is made to work only with the printed versions of the CLIL unit, students need to use their smartphones to access the materials by scanning QR codes, when it is required. Besides, the unit can be printed and distributed among students in advance, so as not to waste the lesson time. By the completion of the unit, students have to return papers, so the teacher could assess them. Even with printed versions, the online communication among students has to be arranged. The

recommended option to work with the CLIL unit implies the full usage of Adobe Acrobat Reader DC.

During the learning process, teacher is required to use a computer and projector as visual aids when showing the file of the CLIL unit, videos and other materials. Also, it will help with instruction. Students' choice is between their smartphones and school computers. This depends on whether a lesson can be conducted in a computer class or ordinary classroom. This needs to be decided together with students. In addition, Adobe Acrobat Reader DC should be downloaded and installed before the class. If it is decided that students work using their smartphones, the installation of the program can be given as a homework assignment. Also, the instructions on how to use it should be provided as well. The second variant is to ask an IT specialist in school whether computers in the computer class have Adobe Acrobat Reader DC or any other PDF reader. If it is another program, then it has to be scrutinised and its functions should be presented to students, especially if they are not familiar with this program. Only then the presentation of the unit should be proceeded.

First of all, the theme of the CLIL unit should be provided. The CLIL unit is created on the technology theme. The Internet safety became the narrowed topic. The cyberbullying theme is excluded because it could be lectured independently. The main focus is to teach students what they need to do in order to safely use the Internet and its online services.

Secondly, the teacher should briefly present the structure of the CLIL unit. The first page of the PDF file reads the teacher or a student out loud.

The structure of the unit and presentation manner of tasks is inspired by Ernest Cline's famous novel *Ready Player One* (2011) and its film adaptation of the same name produced by Steven Spielberg in 2018. The unit has a form of a video game, where an imaginary assistant gives assignments to students, as if they play a video game. That is why there is a drawing of a game machine on the first page of the unit. Besides, it has several function, like engaging and instructing. The game machine and other pictures included in this unit are created with a Wacom drawing tablet, except the one with the poem because it is a screenshot from the personal Instagram profile, which includes two pictures from the stock of freely accessible pictures on Instagram when posting Instagram Stories. The unit also includes the picture of the assistant [the girl with black hair and in

blue T-shirt]. It is a self-portrait, which is created in PaintTool SAI and modified because it is a part of the banner created for a personal project (qv Figure 1).



Figure 1: Banner for the art blog.

For drawing the game machine and other illustrations is used Adobe Illustrator. The devised CLIL unit does not include many pictures because there are other visual materials, like videos and graphic organisers.

When a student or teacher start to read the introductory part of the unit placed on the game machine, they enter the fictional game world of Contemporary Literature, where an imaginary assistant provides all the instructions and description of tasks (qv Figure 2).



Figure 2: Game machine.

The assistant's manner of speech is similar to ordinary speech. This is done also in order to engage students and make them feel relaxed, as if they are not studying, but really playing a game. The instructions are lengthy, but are needed to create a supportive environment. The other feature of this unit is that the assistant offers students to use the abbreviation CL, when naming the imaginary world of the unit, instead of Contemporary

Literature. It is commonly used in gaming industry. For instance, instead of using the full names of video games like *Red Dead Redemption 2* (2018) or *World of Warcraft* (2004), there can be used their abbreviations *RDR2* and *WoW*. Furthermore, each student becomes a player and even can choose a nickname or add their own picture. The nickname should be appropriate and provided to the teacher. This will be necessary for filling the assessment table. The teacher can prepare a list of names, to understand who is who. As to students, they insert their nicknames by clicking/taping on the “Add text comment” (Adobe 2020a) icon from the section of “Comments” (Adobe 2020a) or on the “Add text” (Adobe 2020a) icon from “Fill & Sign” (Adobe 2020a). The picture can be inserted by clicking/taping on the “Sign” (Adobe 2020a) icon from the “Fill & Sign” (Adobe 2020a) section. For other parts of the unit, where it is required to make notes, the “Add text comment” (Adobe 2020a) function can be used. Due to the fact that the unit is in PDF format and is not the real video game, students are asked to write their nickname and insert picture only once. This helps to avoid unnecessary repetition every time when the imaginary assistant addresses to a student (Dear <Player’s nickname>). This means that every player is just a player.

As any game CL several gaming modes. There are three of them: single player, PvP (Player vs Player) and cooperative modes. These modes resemble the types of communication during any teaching and studying processes when a teacher asks students to do tasks individually, in pairs, in groups or participate in whole class discussions.

The learning outcomes are also provided in the introductory part of the unit. They are based on four Cs (qv Table 1).

Table 1. *Learning outcomes in the CLIL unit of contemporary British and American literature*

	By the completion of the unit students will know...
Communication	<ul style="list-style-type: none"> • slang words (sick of, wrap it up, gonna, ya, darn, kinda, celeb, heck ya, milk it); • what direct speech is; • how to invert subject and reporting verb correctly; • the punctuation rules in direct speech.
Cognition	<ul style="list-style-type: none"> • how to create a blackout poem; • how to write a four-line poem.
Content	<ul style="list-style-type: none"> • how to stay safe online.
Culture/Community	<ul style="list-style-type: none"> • about the free child helpline in Estonia and what advice they give.

Source: The CLIL unit *Technology: Internet safety* (Ivanova 2020). Compiled by the author.

Furthermore, the unit itself correlates with the cross-curricular topics defined in the national curriculum for upper-secondary schools (GRÕK 2011: §10, para 3). It is aimed at students' mental safety; promotion of learning beyond the classroom and usage of technologies; connection both with target and local culture; critical assessment of input. Thus, students will become aware of dangers connected with the Internet and its services; be inspired to use the materials during the free time; feel culturally connected via literature, videos with target group and additional information (the free child helpline in Estonia) with local community; learn to assess critically any suspicious information which can be found on the Internet, develop their own understanding of how to remain safe online.

Also, this CLIL unit has different ways of scaffolding (pictures, graphic organisers, videos, etc.), but one is presented in the form of the box and called the help section (qv Figure 3).

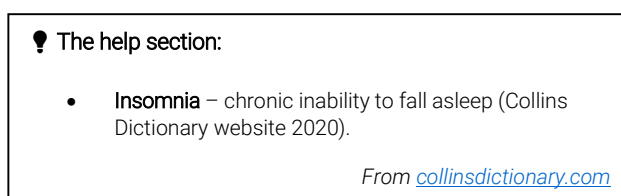


Figure 3: An example of the help section.

Almost each mission is supported with this section. In most cases, it provides a list of terms and their definitions used in tasks or presented in materials. However, for the final project/task, it was used to instruct students.

The unit is divided into ten missions, aka ten tasks, where seven are ordinary tasks and three are boss fights. The ordinary tasks include: warm-up; listening, reading and discussion; grammar and practice; listening; post-listening discussion; pre-reading task; post-reading task.

The first ordinary mission called warm-up is intended to attract students' attention and focus them on the theme of the unit. Students have to look at the pictures and discuss with the elbow partner whether the Internet and its services are trustable or not (qv Figure 4).

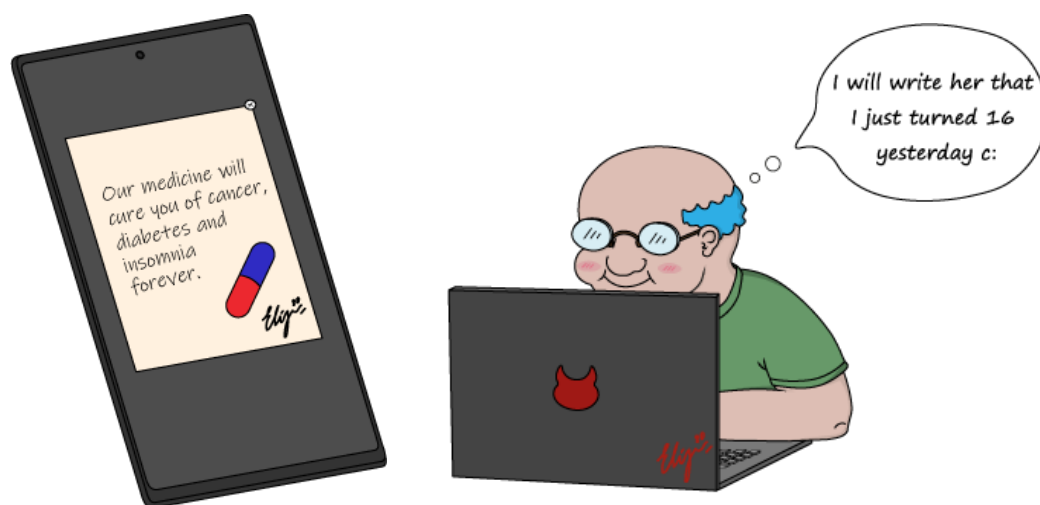


Figure 4: The pictures for the first mission of the CLIL unit Technology: Internet safety (Ivanova 2020).

There should be given about five minutes for completion of the task number one. Teacher should not ask pairs to present their opinion. It is advised to walk around the class to monitor students' involvement. The second mission consists of three tasks in one: listening, reading and discussion (qv Figure 5).



"Your next task is to watch a short video clip from the movie 'Ready Player One' (2018), which was adapted from Ernest Cline's novel of the same name. I think you've seen the film, or at least heard about it. In short, watch the clip [\[from 0:13 to 1:40\]](#), where Aech tells Parzival about dangers of meeting people online, and discuss the following questions with other players (Great Films and Scenes 2019):

- Where did Parzival want to go and why was Aech against it?
- How often do you talk with people online? How often do these conversations happen among people you know?
- If an unknown person sent you a private message, how would you decide whether to trust him/her or not?




The clip

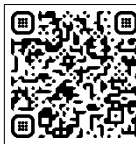
How to remain safe on the Internet? Provide at least 3 tips.

Figure 5: The first part of the second mission

Students have to watch a short video clip about the dangers of meeting people online from the movie *Ready Player One* (2018), the time of which is marked and hyperlinked in the assignment (Great Films and Scenes 2019). There is also a QR code, which students can scan at home and watch this movie clip. During the class, the teacher shows the video. Then asks students to answer several questions, thereby making them to participate in whole class discussion. The questions can be asked individually. However, they should be answered by three or four students. Thereupon each student writes at least three tips on how to remain safe on the Internet. After about two to three minutes, the teacher can ask some students to share their advices with whole class (other players). As to the last part of the mission, it provides the information about the free child helpline in Estonia and offers to read about the Internet safety, which can be read by clicking on the hyperlinked sentence [Click here to find an answer to the question: “Can I share my personal data with my online friends?” (Lasteabi website n.d.: para 5)] or scanning the QR code below (qv Figure 6).



“Do you know that there is a free child helpline in Estonia? The number is 116 111 (Lasteabi website n.d.). Also, they have a website, where you can find a lot of information about the Internet safety. [Click here to find an answer to the question: ‘Can I share my personal data with my online friends?’](#) (Lasteabi website n.d.: para 5) or scan the QR code below. What is written there?”



Lasteabi.ee

Figure 6: The second part of the second mission

There will be opened the helpline website, where the information is presented under six questions. Students have to read the information independently under the following question: “Can I share my personal data with my online friends?” (Lasteabi website n.d.: para 5). In order to see the text, students have to click on the question itself. There can be given about two minutes to do this. At the end, the teacher asks students what is written there. Students, in turn, should give short answers, but in full sentences.

The grammar and practice mission has also several tasks in one (qv Figure 7).



“Dear Player, for your next mission you are required to join one of two groups: Group 1 or Group 2.

If you’ve decided to be in group number one, you have to read and summarise the information about ‘Reported speech: direct speech’ (Cambridge Dictionary website 2020a) [all except *Informal narratives*]. [Click here to open the link](#) or scan the QR code below.

If you’ve chosen group number two, you also have to read and summarise the information, but about ‘Reported speech: punctuation’ (Cambridge Dictionary website 2020b). [Click here to open the link](#) or scan the QR code below.

Also, the summarised rules should include your own examples. Use the examples presented in two web sources as guidance. Share your findings with other group members.”



Group 1



Group 2


Figure 7: The description of the fourth mission, links and QR codes.

The assistant offers students to join one of two groups: Group 1 or Group 2. The number of students in each group depends on the amount of students presented in the class. Since each group has to read and summarise the particular passage of the text from Cambridge Dictionary (2020b; 2020c) website instead of listening or reading the formulated grammar rules, this task is aimed at the development of students’ independency. The summarised rules should include students’ own examples. They can use examples presented in two web sources as guidance. The sources can be accessed via the hyperlinked sentence [Click here to open the link] and QR codes.

When groups are ready, they should share their findings and examples with each other. One group reads, the other listens to them and makes notes on the personal devices or


computers. Then groups take turns. The teacher's task is to monitor every student participation, help with understanding of rules if necessary and control the examples of sentences. For this assignment, students will need not less than ten minutes.

For the listening task, teacher shows a video with the writer Josh Shipp, who provides students with useful tips on how to remain safe on the Internet (Teen Expert Josh Shipp 2012). It is available via the hyperlinked text and QR code (qv Figure 8).



"Hey, hey, hey! Look at you, you've unlocked the fifth mission! I bet you will finish it as quickly as the previous one.

You have to listen to/watch [a video with the writer Josh Shipp](#), who will provide you with useful tips on how to remain safe on the Internet (Teen Expert Josh Shipp 2012). Please answer the questions in writing."



The video

Figure 8: The description of the fifth mission, link and QR code.

If it is necessary, it can be shown several times. As to students, they listen to/watch it and answer six questions in writing. The answers need to be checked after the completion of the assignment. The right answers to the questions can be found in Table 2. Students' answers do not have to look the same, but they should bear the same message. The answers presented in Table 2 are transcribed words uttered by Josh Shipp.

Table 2. The answers for the listening task in the fifth mission

Questions	Answers
How many threats does Josh Shipp name?	Three (Teen Expert Josh Shipp 2012).
Why does he call the Internet "the spider web"?	"It catches everything; and once it is online it can be there for years" (Teen Expert Josh Shipp 2012)
What happened to the guy, who posted a picture of himself standing in the bin of lettuce?	"Burger King found out about /.../ [his deed], traced the photo back to this dude's phone [and] /.../ fired /.../ [him]" (Teen Expert Josh Shipp 2012).
What does Josh Shipp offer to do before posting something online?	He offers to "ask [one]self this: would I be cool with my grandma seeing this /.../ and if it passes the grandma filter of approval then /.../ [it is] good to go and if it does not /.../ [it]"

	probably /.../ [needs] reconsider[ation]” (Teen Expert Josh Shipp 2012).
What saying does Josh Shipp come up with to remember about online scams?	“Avoid the temptation to give information” (Teen Expert Josh Shipp 2012).
What does he advise to buy in order to protect oneself from pornography?	He advises to buy “some filtering software on /.../ [a] computer” (ibid.).

Source: The CLIL unit *Technology: Internet safety* (Ivanova 2020) and Josh Shipp’s *Internet Safety Tips for Teens - Helpful AND Funny* (2012). Compiled by the author.

The post-listening discussion is a continuation of the listening task, which has to be done in pairs (qv Figure 9).



“Dear Player, previously I’ve asked you to give at least 3 tips on how to be safe online. I hope you remember them because now you have to compare them with Shipp’s. Discuss with your elbow partner:

- Are there any similarities or differences?
- Do you have any new ideas? For instance, what can you do instead of begging your parents to buy you an expensive software?
- How hard it would be to follow these tips and would you do it yourself? Why?

[Click here to find answers to these questions: ‘How to behave online? /.../ \[and\] Can I post everything online?’](#) (Lasteabi website n.d.: para 1-4) or scan the QR code below. What is written there?”



Lasteabi.ee

Figure 9: *The sixth mission.*

Students have to compare Ship’s tips on how to remain safe online with those three, which each student wrote in the second mission, by finding similarities or differences. Then provide new ideas and decide what can be done instead of asking their parents to purchase an expensive software in order to protect them from pornography; for instance, to download a free ad blocker, which may work just as good as the purchased one. Also, to discuss would it be hard to follow these advices, would a student follow them and why. When the discussion is over, students have to read the additional information by clicking on the hyperlinked sentence [Click here to find answers to these questions: ‘How to behave online? /.../ [and] Can I post everything online?’ (Lasteabi website n.d.: para 1-4)] or scanning the QR code. By clicking or scanning, will once again open the helpline

website, where students have to read short texts under two question: “How to behave online?” and “Can I post everything online?” (Lasteabi website n.d.). The read information should be shortly discussed in pairs. This is not obligatory, but if some pairs have finished earlier, the teacher can check the understanding by asking to paraphrase these texts and express the opinion on the gained information. However, teacher’s main task is to monitor students. Also, there should be given at least seven minutes to complete the task.

The other ordinary task is the pre-reading task. Since the following boss fight is to read the play and answer some questions, students should be prepared and engaged to do this by looking at the name of the play *The Internet is Distract - OH LOOK A KITTEN!* (2015) written by Ian McWethy and predicting what the play is going to be about. This assignment will help students to use their imagination and associations as sources for understanding the plot of the novel. The teacher’s task is to give students a minute to think about the meaning of the name, then ask several students to share their opinion and others to agree or disagree with that.

The last ordinary task is the ninth mission (qv Figure 10).



“Dear Player, I once again advise you to cooperate with your elbow partner and find in the text of the play all the slang words, which match their definitions”

	tired of;
	a phrase used by mothers to “nicely” tell their children to end an activity;
	going to;
	you;
	damn;
	kind of;
	a widely known person;
	sure;
	to extract the most out of a situation (Urban Dictionary website 2020).

Figure 10: *The ninth mission.*

It goes after the boss fight, in which students have to read the play and answer some questions, and thus called the post-reading task. The task should be done in pairs to accelerate the completion of the activity. Students have to cooperate with the elbow partner and find in the text of the play all the slang words, which match their definitions presented in this task. Since the text is already scrutinised, there should not be any problem to find these nine words: sick of, wrap it up, gonna, ya, darn, kinda, celeb, heck ya, milk it. Their sequence presented here is the same as it has to be in the task. For the completion of the task, there should be given about five or seven minutes. The answers need to be checked all together to avoid misunderstanding and incompleteness.

As it was stated, the second category of tasks belongs to the boss fights. They require to work independently, creatively and thoughtfully. The names of the boss fights are as follows: the mini-boss fight, boss fight and final boss fight (the final project).

The mini-boss fight is a third mission, which is meant for creation of a blackout poem. Blackout poetry can be created out of any text (Ce Miller 2017: para 9). For this assignment there was chosen a passage from the Chapter 19 of the book *Ready Player One*, where the main character Parzival goes on a virtual Birthday party, meets there Art3mis, dances and confesses his feelings for her (Cline 2011: 185-186). This passage is one of those examples, where one person is not aware of the identity of the another, but has feelings for that person. The problem is that their expectations may not be met because some online services allow to remain anonymous. Students' task is to find words that attract their attention and circle them with the "Drawing tools" (Adobe 2020a) function from the "Comments" (Adobe 2020a) section. The 13 unknown words are already presented in the help section before the passage. Students can use them as well, if they think that they are suitable for a poem. If a student has found the words, they can start removing other pieces of the text with a black marker (Ce Miller 2017: para 11). Despite the fact that the traditional blackout poetry is done by black marker, it is not forbidden to add colour (Ce Miller 2017: para 11-13). For the creation of the blackout poem, functions of Adobe Acrobat Reader DC such as highlighting and drawing with a pencil are suitable for that (Adobe 2020a). On the other hand, the page of unit with passage taken from the book *Ready Player One* can be printed. This would make the creation of the blackout poem easier. Students can use coloured pencils or markers. If schools have digital drawing tablets, they can be borrowed for this in-class work. Students can draw right in Adobe Acrobat Reader DC with the "Use drawing tool" (Adobe 2020a) function. The examples

of blackout poetry can be found on the Internet. The teacher can show them using both computer and projector or students can find them on their own via their smartphones. The works can be hanged on the classroom wall. If they are created in the PDF file, then the page with the poem should be printed. Students can also post their creations online using hashtags, as Ce Miller (2017: para 15) recommends. For instance, students could share them via Instagram.

The boss fight [the eighth mission] is the longest task, which requires students' full attention. First of all, students start to read the help section, the content of which is taken from Theatrecrafts (2020a) website (qv Figure 11).

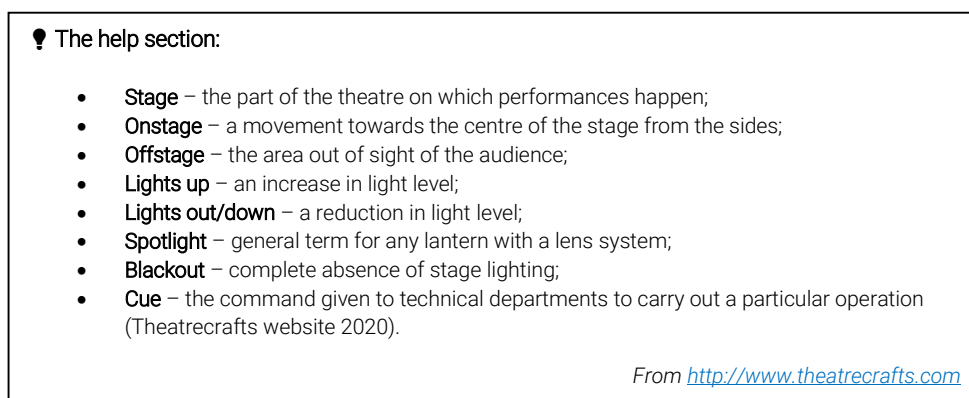


Figure 11: The help section from the boss fight.

It will help to understand the commonly used vocabulary in plays. It would be especially necessary for those students, who never read plays. The other part of the task is to read the play. In order to open the play, students need to register on Playscripts website at first (qv Figure 12).

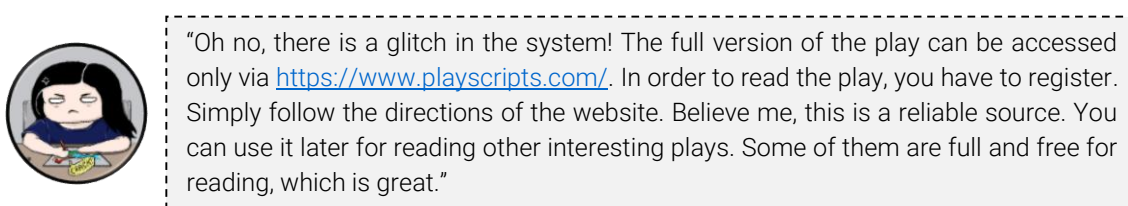


Figure 12: The explanation of the registration process on Playscripts.

The registration process should be done under teacher's supervision to avoid misunderstanding. By its completion, students can either click on the hyperlinked name of the play [*The Internet is Distract - OH LOOK A KITTEN!* (McWethy 2015)] or scan the QR code (qv Figure 13).

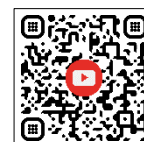


"Shall we continue? Good. Now you can open it by clicking on the name of the play '[The Internet is Distract - OH LOOK A KITTEN!](#)' (McWethy 2015) or scan the QR code below (the one without YouTube logo).

After reading and answering, you can watch a live performance of this play (avery elizabeth 2017). [Click here to open the link](#) and or scan the QR code below (the one with YouTube logo)."



The play



The live performance

Figure 13: The description of the access process to the play and live performance.

Then students can start reading, answering questions in writing and post them in the classroom forum of the online learning platform. Moreover, students have to comment on one of the players' [classmates'] posts. For this assignment, students need to work via an online learning platform such as *Moodle* (where the teacher already placed the unit). If it is impossible to use the online learning platform due some reasons, any other available platform or even social media, like *Facebook* and *VK* are good substitutions. In such case, a closed group should be created specifically for contemporary literature studies, where students can post the answers and comments. All the answers/comments have to be written in full sentences. The drafts of answers can be typed in a table presented in the eighth mission. Since the completion of the assignment would take a lot of time, it is better to give students time to do this. Thus, they can read and analyse it at home. There should be given a week to do this. Furthermore, the reading and answering processes can be done gradually. That is why they are divided into five parts (qv Table 3).

Table 3. Five parts of the reading process of the play

From page seven to eight	<ul style="list-style-type: none"> • What kind of problem does Micah have? • What does Mom tell her to do?
From page nine to 12	<ul style="list-style-type: none"> • What does the author say about Google and why cannot we trust it?
From page 13 to 15	<ul style="list-style-type: none"> • What kinds of weird things do people do on Facebook? • What don't you like about people on any other social media platforms? Are these things common for Estonian online users? • Were Jenny and Mark right when they posted about their break-up online? Why?

From page 16 to 21	<ul style="list-style-type: none"> • How do you think, what Micah had to do instead of listening to Fiona and buying a gift for Jenny? • What else does Google do to violate our privacy?
From page 22 to 26	<ul style="list-style-type: none"> • What happened to Micah? What is an important lesson Micah learned? • How did Taylor protect himself from the overuse of apps? Compare his method with your own experience.

Source: The CLIL unit *Technology: Internet safety* (Ivanova 2020). Compiled by the author.

Even online discussions can be divided into these parts. One part – one day. The answers to the questions are not provided in the thesis because some of them imply personal opinion, which can differ, and cannot be considered to be correct. However, the plot of the play needs mentioning. *The Internet is Distract - OH LOOK A KITTEN!* (McWethy 2015) is about the girl named Micah, who struggles to write her work about *The Great Gatsby* (1925). Everything distracts her from this assignment: her friend Taylor by offering to play a game or watch a video; the relationships between Jenny and Mark; Fiona, who makes her to buy a gift for Jenny; the Internet and its services (McWethy 2015). In addition, this play is not only about opposition to distractions, but also about peoples' behaviour online (McWethy 2015). The play questions the reasonableness of deeds, which are familiar to all people, who use social media, searching platforms and the Internet itself. Besides, it is a source of the target culture because throughout the text students will find names of the book [*The Grapes of Wrath* (1939)], character [Nick Carraway], TV series [*Sesame Street* (1969-n.d.)], community [Amish], singer [Christina Aguilera], band [The Cure], utterance [the American Dream], educational website [*Snoop*], etc. (McWethy 2015). The teacher can hint at that, but if students are interested, they find the information about them on the Internet on their own. By the completion of the task, students can watch a live performance of the play (avery elizabeth 2017; qv Figure 13). This might be of their interest because the play is performed by students. Also, watching the live performance is not obligatory. This is an additional way to understand the play.

The final boss fight is the final project. It is aimed at writing a four-line poem about the Internet safety (qv Figure 14).



"Congratulations, Player! You've made it through nine missions. The tenth mission is the final mission of CL. Your task is to write a four-line poem about the Internet safety. Your poem has to include at least one example of studied grammar, slang word and information about child helpline in Estonia. As an option, you can share your poem via Instagram and add hashtags #InternetSafety #Estonia. I wish you luck!"

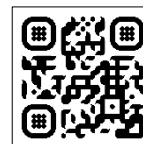
Figure 14: *The description of the final boss fight.*

The poem has to include at least one example of studied grammar, slang word and information about child helpline in Estonian. The help section provides short instructions on how to create a poem (qv Figure 15).

💡 The help section:

- Collect thoughts and ideas about the topic;
- Choose one of the rhyme schemes A-B-A-B, A-B-B-A or A-A-B-B;
- Remember that each line has to include the same amount of syllables;
- Use a rhyming dictionary, for example <https://www.rhymer.com/>;
- If it seems difficult to you, then write in free verse;
- It has no rhyme and is similar to ordinary speech;
- If you are stuck, go back to your notes to revise them (King 2017; Shadow Poetry website 2013).

From <https://penandthepad.com> and <http://www.shadowpoetry.com>



Rhymer

Figure 15: *The help section from the final boss fight and QR code for Rhymer.*

They are adapted from King's (2017) article and Shadow Poetry website (2013b). Also, in the instructions it is recommended to use Rhymer website (2020), which will help to find words with similar endings in order to create a poem with a rhyme. Students can access it either by clicking on the hyperlinked website or scanning the QR code. The draft of the poem can be written on the scroll named my poem (qv Figure 16).

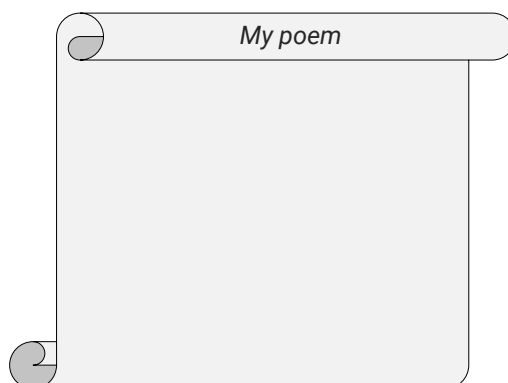


Figure 16: The scroll for a poem from the final boss fight.

Then it has to be posted in the forum. The example of the poem is as follows:

Dan said: "I've told ya to decline,
But you've decided to reply."
Sam said: "I called eleven-six-eleven-one...
And also blocked that psycho guy."

The poem uses A-B-A-B rhyme scheme. It also includes two examples of studied grammar, slang word [ya] and information about child helpline in Estonian [their telephone number: 116-111]. As an option, students can share their poems online, for example, via Instagram and add hashtags #InternetSafety #Estonia. The same is done with the example of the poem. It is posted via the Instagram Stories of the personal profile page (qv Figure 17).

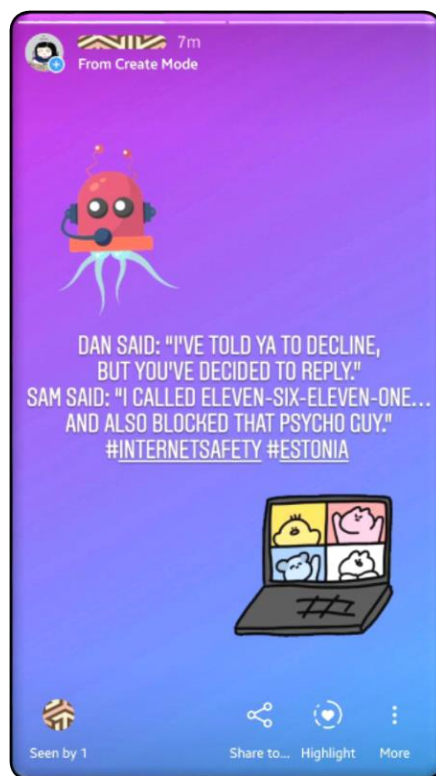


Figure 17: The example of the poem posted via Instagram Stories.

Posting of a poem online is not obligatory, but some students might be interested in that. Also, it is one of the ways, along with posting the blackout poem, to show what actually can be posted online and what does not have any personal information, but only an opinion.

The completion of these three missions is obligatory because these are the parts of the formative (non-graded) and differentiated (graded) assessment. The mini-boss fight and boss fight belong to the formative assessment; hence, the final boss fight – to the differentiated assessment.

The assessment table can be found at the end of the unit and is presented here in Table 4.

Table 4. *The assessment table for a teacher*

The nickname of the student:				Date:		
				Yes	No	Notes
Formative, non-graded assessment	Won the mini-boss fight Created a blackout poem					
	Won the Boss fight Read the play	Answered all questions				
		Wrote feedback to one of the classmates' answers				
Differentiated assessment	Won the final boss fight Wrote a four-line poem	<ul style="list-style-type: none"> Used one of the rhyme schemes: A-B-A-B, A-B-B-A, A-A-B-B or wrote in free verse; Wrote about the Internet safety; Provided at least one example of studied grammar; Provided at least one example of a slang word; 	"5" – 100% (all the criteria are met)			
			"4" – 90-70% (1 is missing)			
			"3" – 69-50% (2 are missing)			
			"2" – 49-30% (3 are missing)			
			"1" – 29-0% (all			

		<ul style="list-style-type: none"> Added information about child helpline in Estonian. 	are missing)			
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Source: The CLIL unit *Technology: Internet safety* (Ivanova 2020). Compiled by the author.

A teacher can use it in order to control students' performance and provide the feedback by the completion of the unit. The feedback can be typed either typed in students' PDF files (which means that students have to submit them), presented individually in the forum or in printed version (distribute papers to students by the completion of the unit). In the upper row of the table, the teacher has to write the nickname of the student, which was chosen during the introductory part of the unit, and date. The next part of the table is divided in half. The first four columns provide types of the assessment, names of tasks and their criteria. The last three columns are aimed at showing the results. The teacher can put tick to indicate the completion (fifth column) or non-completion (sixth column) of any boss fight. In addition to that, in the seventh column can be written some notes, for example, suggestions or positive comments, even if student's work was unsatisfactory.

Another table at the end of the unit is meant for students' self-analysis and has to be completed before receiving the table with the teacher's assessment (qv Table 5).

Table 5. *The self-assessment table for a student*

Self-analysis for a student	
What have I learned?	
How would I use the learned information?	
What do I want to know more about?	

Source: The CLIL unit *Technology: Internet safety* (Ivanova 2020). Compiled by the author.

The table is divided into four rows and two columns. The first row provides the name of the table, so students could understand what for they have to complete it. The other half of the table consists of two parts, where the first column presents three open-ended questions and second column gives space where to write the answers. All these questions can be discussed in the class. Students' answers to the third question will give the teacher directions on what to offer next (e.g. theme for the next unit). The teacher can give some time to students, so they could make notes. Then teacher should ask several students, volunteers or, if time allows, everyone.

The devised CLIL unit *Technology: Internet safety* (Ivanova 2020) has a tight connection with the defined CLIL methodological requirements and iGen'ers' key features. It is connected with cross-curricular topics and includes learning outcomes, which are based on four Cs. In general, it presents a view point on how to be safe online and that in order to feel secure a person has to put restrictions on what to share, post and write online. This theme is topical since iGen'ers spend a lot of time on the Internet. The usage of digital technologies is an integral part of the unit. All the materials are found on the Internet. They are used to inspire and promote independency. Students are allowed to use their smartphones to access and work with the unit, which has several scaffolding options, provides a friendly environment, clear instructions and simple design. Also, the CLIL unit allows to participate in both online and face-to-face conversations, which is needed because iGen'ers prefer to communicate online, but require the real life interactions as well. The biggest amount of new words presented in the help section is 13. In addition, most of the tasks require pair work. During the learning process, students are asked to complete ordinary tasks or be creative and compose poems. There is a variety of tasks, which differ in complexity and time consumption. The feedback options are not limited to teacher's responses; the peer assessment is also included in the unit. There are three compulsory tasks (three boss fights), which have to be done. If students follow the instructions, they complete the unit successfully.

CONCLUSION

This research is a mixed study consisting of both qualitative and quantitative methods and comprising of main features iGen'ers; tips on teaching them via digital technologies; core elements of CLIL materials and unit; analysis of Ida-Viru upper-secondary school curricula; EFL upper-secondary school teachers' answers and creation of the sample of the digitally supported CLIL unit.

The results show that only two upper-secondary schools in Ida-Viru County offer British/American literature in English, of which Narva Estonian Gymnasium offers two general courses and Narva Vanalinna State School – one optional general course about English literature. As to EFL upper-secondary school teacher's responses, they are predominantly positive. Although, some of them expressed concern about students' language proficiency; pointed on main interests of schools or could not answer whether is there a need for teaching contemporary English and American literature as an optional and digitally supported CLIL course and can it promote English and literature studies in Ida-Viru County or not.

Despite the fact that the CLIL unit *Technology: Internet safety* (Ivanova 2020) was not tested, it is ready for use. Anyone can download it from e-Koolikott and use it as an example for creation of other digitally supported CLIL units (Ivanova 2020).

The results of the present research could inspire other researchers to make a contribution in Content and Language Integrated Learning in Estonia. For now, there are two possible paths of the development: one is a logical continuation of this study and other with the global perspective.

The first variant is a creation of a full contemporary British and American literature course for iGen'ers, which obviously has to be based on CLIL methodology. It would be beneficial even for further generations, as their studying predictably will be fully supported with digital environment.

Another option is to create an app or website for common use, which will consist of texts, videos, pictures, assignments, etc. This means that every upper-secondary school or student in Estonia could have the access to these CLIL materials. The main idea is to place everything in one place. If it is an app it has to be downloadable for both Android and iOS users. This platform could have the messenger, grading and feedback options. The creation of such sort of CLIL literature course with the location on the Web could

lessen EFL teachers' workload and increase their desire to use CLIL, if they never tried this approach or do not want to waste their time on finding appropriate materials. In this case, there has to be done a more detailed and thoughtful selection of materials in order to create reliable, practical and valid CLIL course. The same scenario can be implemented to creation of contemporary Estonian literature course for iGen'ers, where the medium of instruction is the Estonian language.

SUMMARY IN ESTONIAN

Magistritöö „LAK-õppe kirjandustunnid mina-põlvkonna esindajatele: kaasaegse briti ja ameerika kirjanduse kursus Ida-Viru gümnaasiumides“ on nii kvalitatiivsest kui ka kvantitatiivsest meetodist koosnev segauuring, mis hõlmab mina-põlvkonna esindajate põhijooned; näpunäited nende õpetamise kohta digitehnoloogiate abil; LAK-õppe materjalide ja töölehe põhielemendid; Ida-Viru gümnaasiumide õppekavade analüüsid; inglise keele võõrkeelena gümnaasiumi õpetajate vastused ning digitaalselt toetatud LAK-õppe töölehe näidise loomise.

Uuringu tulemused näitavad, et ainult kaks Ida-Viru gümnaasiumi õpetavad briti/ameerika kirjandust inglise keeles: Narva Eesti Gümnaasium pakub kaks üldist valikkursust ja Narva Vanalinna Riigikool üks üldine valikkursus inglise kirjandusest. Inglise keele võõrkeelena gümnaasiumiõpetajate vastused on valdavalt positiivsed. Kuigi mõned neist väljendasid muret õpilaste keeleoskuse pärast; märkisid koolide peamised huvid, või ei osanud vastata, kas on vaja õpetada kaasaegset inglise ja ameerika kirjandust valikulise ja digitaalselt toetatava LAK-õppe kursuseks ning kas see võib edendada inglise keele ja kirjanduse õpet Ida-Virumaal või mitte.

Vaatamata sellele, et välja töötatud LAK-õppe töölehte „Tehnoloogia: Interneti turvalisus“ (Ivanova 2020) ei rakendatud praktikas, on see kasutamiseks valmis. Igaüks saab selle e-Koolikotist alla laadida ja kasutada seda näitena teiste digitaalselt toetatud LAK-õppe töölehtede loomiseks (Ivanova 2020).

Käesoleva uurimistöö tulemused võivad inspireerida teisi uurijaid panustama lõimitud aine- ja keeleõppesse Eestis. Praegu on kaks võimalikku arenguteed: üks on selle uuringu loogiline jätk ja teine globaalse perspektiiviga.

Esimene variant on mina-põlvkonna esindajate jaoks täieliku kaasaegse briti ja ameerika kirjanduse kursuse loomine, mis ilmselt peab põhinema LAK-õppe metoodikal. See oleks kasulik isegi järgmistele põlvkondadele, kuna nende õppimist ootuspäraselt toetatakse täielikult digitaalse keskkonnaga.

Teine võimalus on luua ühiseks kasutamiseks rakendus või veebileht, mis koosneb tekstidest, videotest, piltidest, ülesannetest jne. See tähendab, et igal Eesti gümnaasiumil või õpilasel võiks olla juurdepääs neile LAK-õppe materjalidele. Põhiidee on paigutada kõik ühte kohta. Kui see on rakendus, siis see peab olema allalaaditav nii Androidi kui ka

iOS'i kasutajatele. Sellel platvormil võiks olla sõnumi, hindamise, tagasiside suvandid. Sellise LAK-õppe kursuse loomine, mille asukoht on veebis, võiks vähendada õpetajate töökoormust ja suurendada nende soovi kasutada LAK-õpet, kui nad pole varem kunagi kasutanud sellist lähenemist või ei ole tahtnud oma aega raisata sobivate materjalide leidmisele. Sel juhul tuleb teha detailsem ja läbimõeldud materjalide valik, et luua usaldusväärne, praktiline ja toimiv LAK-õppe kursus. Sama stsenaariumi saab rakendada mina-põlvkonna jaoks tänapäevase eesti kirjanduse kursuse loomiseks, kus õppekeel on eesti keel.

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APPENDICES

Appendix 1. EFL Teachers' Questionnaire Responses

Timestamp	In Ida-Viru EFL teachers' opinion, is there any need in teaching contemporary English and American literature as an optional and digitally supported CLIL course?	In Ida-Viru EFL teachers' opinion, can digital technologies in the content and language integrated learning class of contemporary literature in English promote English and literature studies in Ida-Viru County?
2020/04/17 8:14:31 pm GMT+3	Maybe. It depends on the learners' language level. Students on lower level need more grammar and vocabulary training. Students on higher language level need also language practice by reading literature.	Yes
2020/04/17 8:34:20 pm GMT+3	Yes	Yes
2020/04/17 8:38:25 pm GMT+3	No	Yes
2020/04/17 8:46:18 pm GMT+3	No	No
2020/04/17 8:54:18 pm GMT+3	Yes	Yes
2020/04/17 9:38:50 pm GMT+3	No	Maybe
2020/04/17 9:42:30 pm GMT+3	Yes	Yes
2020/04/17 10:09:43 pm GMT+3	Yes	Yes
2020/04/17 10:37:59 pm GMT+3	Yes	Yes
2020/04/18 7:27:52 am GMT+3	Yes	Yes
2020/04/18 5:58:49 pm GMT+3	Yes	Yes
2020/04/18 5:59:19 pm GMT+3	No	Yes
2020/04/18 6:46:55 pm GMT+3	Yes	Yes
2020/04/18 6:47:37 pm GMT+3	No	Yes
2020/04/18 7:14:44 pm GMT+3	No	No
2020/04/18 7:57:15 pm GMT+3	No	No

2020/04/18 8:36:25 pm GMT+3	Yes	Yes
2020/04/18 9:08:38 pm GMT+3	It really depends on the secondary school and what its specific goals in teaching are.	Yes
2020/04/19 11:01:02 am GMT+3	Yes	Yes
2020/04/19 11:02:32 pm GMT+3	No	Yes
2020/04/20 10:24:07 am GMT+3	I don't know	Yes
2020/04/20 12:55:54 pm GMT+3	Yes	Yes
2020/04/21 10:14:37 am GMT+3	Yes	Yes
2020/04/23 9:31:57 am GMT+3	Yes	Yes
2020/04/23 12:15:51 pm GMT+3	It is not a primary need, but it can be an opportunity for students, especially those in 12th form.	Yes
2020/04/26 1:06:23 pm GMT+3	Yes	Yes
2020/04/30 3:58:01 pm GMT+3	Yes	Yes

Appendix 2. The CLIL Unit *Technology: Internet Safety*

The CLIL unit "Technology: Internet safety"

Devised by Jelizaveta Ivanova for the MA thesis "CLIL Literature Classes for iGen'ers: a Contemporary British and American Literature Course in Ida-Viru Upper-secondary Schools"



"Dear Player, you've entered the game world of 'Contemporary Literature'. You can simply call it CL, similarly, as if it were RDR2 or WoW. Also, you're required to choose a nickname before we continue."

My nickname is

Player's
pic



"Good. By the way, I'm going to call you 'Player' because you're reading the PDF file and you'll be too bored to type your nickname every time I say 'Dear'. LOL"



"CL is a unique game because it has single player, PvP and cooperative modes. The ten toughest missions lie ahead and the reward will be new knowledge. Unfortunately, bosses have to be fought alone (like reading more than two pages). There will be three of them."



"...Remember the world of CL relies on you!"

By the end of the game you will know...

- **Communication:** slang words, what direct speech is, how to invert subject and reporting verb correctly, punctuation rules in direct speech;
- **Cognition:** how to create a blackout poem, how to write a four-line poem;
- **Content:** how to stay safe online;
- **Culture:** about the free child helpline in Estonia and what advice they give.

The help section:

- RDR2 - Red Dead Redemption 2 (Western-themed video game)
- WoW - World of Warcraft (online multiplayer role-playing game)
- PvP - Player vs Player
- LOL - Laughing out loud

Elizaveta

Mission 1. Warm-up [PvP mode].



"One of the themes of contemporary literature is the Internet safety. Thus, your first mission will be to look at these pictures and discuss with your elbow partner (the other player):

- Can we trust the Internet and its services? Why?"



! The help section:

- **Insomnia** – chronic inability to fall asleep (Collins Dictionary website 2020).

From [collinsdictionary.com](https://www.collinsdictionary.com)

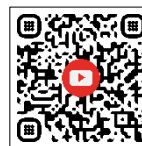
Mission 2. Listening, Reading and Discussion [Cooperative mode]



"Your next task is to watch a short video clip from the movie 'Ready Player One' (2018), which was adapted from Ernest Cline's novel of the same name. I think you've seen the film, or at least heard about it. In short, watch the clip [\[from 0:13 to 1:40\]](#), where Aech tells Parzival about dangers of meeting people online, and discuss the following questions with other players (Great Films and Scenes 2019):

- Where did Parzival want to go and why was Aech against it?
- How often do you talk with people online? How often do these conversations happen among people you know?
- If an unknown person sent you a private message, how would you decide whether to trust him/her or not?

How to remain safe on the Internet? Provide at least 3 tips.



The clip



"Do you know that there is a free child helpline in Estonia? The number is 116 111 (Lasteabi website n.d.). Also, they have a website, where you can find a lot of information about the Internet safety. [Click here to find an answer to the question: 'Can I share my personal data with my online friends?'](#) (Lasteabi website n.d.: para 5) or scan the QR code below. What is written there?"



Lasteabi.ee

💡 The help section:

- **Indecent** – shocking and offensive, usually because it relates to sex or nakedness (Collins Dictionary website 2020).

From [collinsdictionary.com](#)

Mission 3. The mini-boss fight | Creating a blackout poem [Single player mode]



"Dear Player, I've typed for you a piece of text from the book 'Ready Player One' (Cline 2011). Your task is to create a blackout poem, which will help to prepare for the final boss fight.

Blackout poetry can be created out of any text (Ce Miller 2017: para 9). Find the words that you like or attract your attention and slightly circle them with a pencil (Ce Miller 2017: para 10-11). If you think that you've found the words, start removing other pieces of the text with a black marker (Ce Miller 2017: para 11). You can add colour as well, if the traditional blackout poetry seems boring to you (Ce Miller 2017: para 11-13). Let your imagination do the work! The examples of blackout poetry can be found on the Internet.

When everything is done, hang your creation on the wall next to the works of other players or share it online, for example via Instagram. You will find appropriate hashtags under the text."

💡 The help section:

- **Queue up** – stand in a line waiting for something;
- **Pair up** – form a pair, especially in order to do something together;
- **Courtly** – polite, elegant;
- **Bow** – when you bow to someone, you briefly bend your body towards them as a formal way of greeting them or showing respect;
- **Drift** – means to move there slowly or gradually;
- **Counter clockwise** – in a direction opposite to that in which the hands of a clock move;
- **Axis** – an imaginary line through the middle of something;
- **Motes** – a speck of dust or other tiny particle;
- **Orbit** – the curved path in space that is followed by an object going round and round a planet, moon, or star;
- **Eavesdrop (on)** – to listen secretly to the private conversation of others;
- **Repulse** – if you are repulsed by something, you think that it is horrible and disgusting and you want to avoid it;
- **Hideously** – to emphasize that something is very ugly or unattractive;
- **Paraplegic** – someone who cannot move the lower half of their body (Collins Dictionary website 2020).

From [collinsdictionary.com](#)

"When the song ended, Og took a bow, then queued up a slow song. 'Time After Time' by Cyndi Lauper. All around us, avatars began to pair up.

I gave Art3mis a courtly bow and stretched out my hand. She smiled and took it. I pulled her close and we began to drift together. Og set the dance floor's gravity on a counterclockwise spin, making all of our avatars slowly rotate around the club's invisible central axis, like motes of dust floating inside a snow globe.

And then, before I could stop myself, the words just came out.

'I'm in love with you, Arty.'

She didn't respond at first. She just looked at me in shock as our avatars continued to drift in orbit around each other, moving on autopilot. Then she switched to a private voice channel, so no one could eavesdrop on our conversation.

'You aren't in love with me, Z,' she said. 'You don't even know me.'

'Yes I do,' I insisted. 'I know you better than I've ever known anyone in my entire life.'

'You only know what I want you to know. You only see what I want you to see.' She placed a hand on her chest. 'This isn't my real body, Wade. Or my real face.'

'I don't care! I'm in love with your mind—with the person you are. I couldn't care less about the packaging.'

'You're just saying that,' she said. There was an unsteadiness in her voice. 'Trust me. If I ever let you see me in person, you would be repulsed.'

'Why do you always say that?'

'Because I'm hideously deformed. Or I'm a paraplegic. Or I'm actually sixty-three years old. Take your pick.'

'I don't care if you're all three of those things. Tell me where to meet you and I'll prove it. I'll get on a plane right now and fly to wherever you are. You know I will.'

She shook her head. 'You don't live in the real world, Z. From what you've told me, I don't think you ever have. You're like me. You live inside this illusion.'" (Cline 2011: 185-186)

#BlackoutPoetry #Creative #ReadyPlayerOneBook #Parzival #Art3mis

Mission 4. Grammar and practice [Cooperative mode]



"Dear Player, for your next mission you are required to join one of two groups: Group 1 or Group 2.

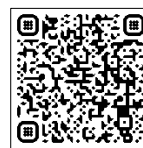
If you've decided to be in group number one, you have to read and summarise the information about 'Reported speech: direct speech' (Cambridge Dictionary website 2020a) [all except *Informal narratives*]. [Click here to open the link](#) or scan the QR code below.

If you've chosen group number two, you also have to read and summarise the information, but about 'Reported speech: punctuation' (Cambridge Dictionary website 2020b). [Click here to open the link](#) or scan the QR code below.

Also, the summarised rules should include your own examples. Use the examples presented in two web sources as guidance. Share your findings with other group members."



Group 1



Group 2

GROUP 1
Reported speech: direct
speech

GROUP 2
Reported speech: punctuation

Mission 5. Listening [Single player and cooperative modes]



"Hey, hey, hey! Look at you, you've unlocked the fifth mission! I bet you will finish it as quickly as the previous one."

You have to listen to/watch [a video with the writer Josh Shipp](#), who will provide you with useful tips on how to remain safe on the Internet (Teen Expert Josh Shipp 2012). Please answer the questions in writing."



The video

QUESTIONS	ANSWERS
How many threats does Josh Shipp name?	
Why does he call the Internet "the spider web"?	
What happened to the guy, who posted a picture of himself standing in the bin of lettuce?	
What does Josh Shipp offer to do before posting something online?	
What saying does Josh Shipp come up with to remember about online scams?	
What does he advise to buy?	

! The help section:

- **Bet** [informal] – to predict (a certain outcome) (Collins Dictionary website 2020).

From [collinsdictionary.com](https://www.collinsdictionary.com)

Mission 6. Post-listening discussion [PvP mode]



"Dear Player, previously I've asked you to give at least 3 tips on how to be safe online. I hope you remember them because now you have to compare them with Shipp's. Discuss with your elbow partner:

- Are there any similarities or differences?
- Do you have any new ideas? For instance, what can you do instead of begging your parents to buy you an expensive software?
- How hard it would be to follow these tips and would you do it yourself? Why?

[Click here to find answers to these questions: 'How to behave online? /.../ \[and\] Can I post everything online?'](#) (Lasteabi website n.d.: para 1-4) or scan the QR code below. What is written there?"



Lasteabi.ee

💡 The help section:

- **Caution** – great care which you take in order to avoid possible danger (Collins Dictionary website 2020).

From collinsdictionary.com

Mission 7. Pre-reading task [Cooperative mode]



"Dear Player, your next mission is to read a play 'The Internet is Distract - OH LOOK A KITTEN!' (2015) written by Ian McWethy. What do you think the play is going to be about? Share your ideas with the other players."

Mission 8. The Boss fight | Reading a play [Single player mode]



"Before starting reading the play, read the vocabulary in the help section, which is commonly used in plays."

💡 The help section:

- **Stage** – the part of the theatre on which performances happen;
- **Onstage** – a movement towards the centre of the stage from the sides;
- **Offstage** – the area out of sight of the audience;
- **Lights up** – an increase in light level;
- **Lights out/down** – a reduction in light level;
- **Spotlight** – general term for any lantern with a lens system;
- **Blackout** – complete absence of stage lighting;
- **Cue** – the command given to technical departments to carry out a particular operation (Theatre crafts website 2020).

From <http://www.theatre crafts.com>



"Dear Player, your task is to read the play, answer the questions in writing and post them in your classroom forum. Then comment on one of the classmates' posts."

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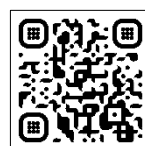
"Oh no, there is a glitch in the system! The full version of the play can be accessed only via <https://www.playscripts.com/>. In order to read the play, you have to register. Simply follow the directions of the website. Believe me, this is a reliable source. You can use it later for reading other interesting plays. Some of them are full and free for reading, which is great."

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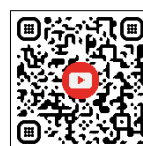


"Shall we continue? Good. Now you can open it by clicking on the name of the play '[The Internet is Distract - OH LOOK A KITTEN!](#)' (McWethy 2015) or scan the QR code below (the one without YouTube logo)."

After reading and answering, you can watch a live performance of this play (avery elizabeth 2017). [Click here to open the link](#) and or scan the QR code below (the one with YouTube logo)."



The play



The live performance

PAGES	QUESTIONS	ANSWERS
Read from page 7 to 8	What kind of problem does Micah have? What does Mom tell her to do?	

<p>Read from page 9 to 12</p>	<p>What does the author say about Google and why cannot we trust it?</p>	
<p>Read from page 13 to 15</p>	<p>What kinds of weird things do people do on Facebook?</p> <p>What don't you like about people on any other social media platforms? Are these things common for Estonian online users?</p> <p>Were Jenny and Mark right when they posted about their break-up online? Why?</p>	
<p>Read from page 16 to 21</p>	<p>How do you think, what Micah had to do instead of listening to Fiona and buying a gift for Jenny?</p> <p>What else does Google do to violate our privacy?</p>	

Read from page 22 to 26	<p>What happened to Micah? What is an important lesson Micah learned?</p> <p>How did Taylor protect himself from the overuse of apps? Compare his method with your own experience.</p>	
-------------------------	--	--

Mission 9. Post-reading [PvP mode]



"Dear Player, I once again advise you to cooperate with your elbow partner and find in the text of the play all the slang words, which match their definitions"

	tired of;
	a phrase used by mothers to "nicely" tell their children to end an activity;
	going to;
	you;
	damn;
	kind of;
	a widely known person;
	sure;
	to extract the most out of a situation (Urban Dictionary website 2020).

Mission 10. The final boss fight | Writing a four-line poem [single player mode]



"Congratulations, Player! You've made it through nine missions. The tenth mission is the final mission of CL. Your task is to write a four-line poem about the Internet safety. Your poem has to include at least one example of studied grammar, slang word and information about child helpline in Estonia. As an option, you can share your poem via Instagram and add hashtags #InternetSafety #Estonia. I wish you luck!"

💡 The help section:

- Collect thoughts and ideas about the topic;
- Choose one of the rhyme schemes A-B-A-B, A-B-B-A or A-A-B-B;
- Remember that each line has to include the same amount of syllables;
- Use a rhyming dictionary, for example <https://www.rhymer.com/>;
- If it seems difficult to you, then write in free verse;
- It has no rhyme and is similar to ordinary speech;
- If you are stuck, go back to your notes to revise them (King 2017; Shadow Poetry website 2013).

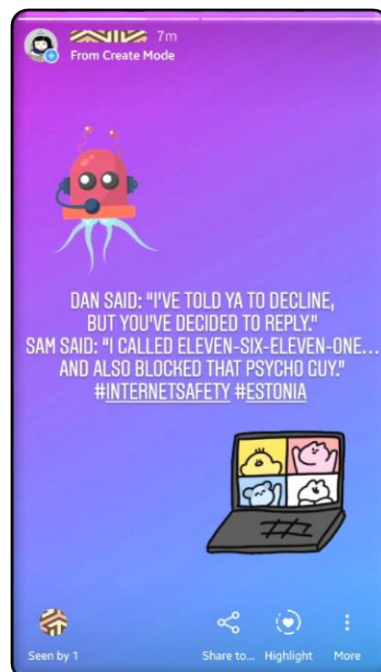
From <https://penandthepad.com> and <http://www.shadowpoetry.com>



Rhymer



"I almost forgot... I've wrote the poem too!"



My poem

ASSESSMENT

The assessment table for a teacher

The nickname of the student:				Date:		
				Yes	No	Notes
Formative, non-graded assessment	Won the mini-boss fight Created a blackout poem					
	Won the Boss fight Read the play	Answered all questions				
		Wrote feedback to one of the classmates' answers				
Differentiated assessment	Won the final boss fight Wrote a four-line poem	<ul style="list-style-type: none"> Used one of the rhyme schemes: A-B-A-B, A-B-B-A, A-A-B-B or wrote in free verse; Wrote about the Internet safety; Provided at least one example of studied grammar; Provided at least one example of a slang word; Added information about child helpline in Estonian. 	"5" – 100% (all the criteria are met)			
			"4" – 90-70% (1 is missing)			
			"3" – 69-50% (2 are missing)			
			"2" – 49-30% (3 are missing)			
			"1" – 29-0% (all are missing)			

Self-analysis for a student	
What have I learned?	
How would I use the learned information?	
What do I want to know more about?	

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